PART I

PAINTINGS OF DISTINCTIVE ARTISTIC QUALITY

THE NOTABLE COLLECTION

FORMED BY THE LATE

ICHABOD T. WILLIAMS, ESQ.

OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

NEW YORK

Indexed

NO. OF COPIES 1

ON FREE PUBLIC VIEW

AT THE

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING THURSDAY, JANUARY 28TH, 1915

AND CONTINUING

UNTIL THE DATE OF PUBLIC SALE, INCLUSIVE

NOTABLE COLLECTION

OF

VALUABLE PAINTINGS

FORMED BY THE LATE

ICHABOD T. WILLIAMS, ESQ.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF TRUSTEES

ON WEDNESDAY AND THURSDAY EVENINGS
FEBRUARY 3RD AND 4TH

BEGINNING PROMPTLY AT 8.15 O'CLOCK

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET
NEW YORK

Indexed

PART I

ILLUSTRATED CATALOGUE

OF THE

NOTABLE COLLECTION

OF

VALUABLE PAINTINGS

FORMED BY THE LATE

ICHABOD T. WILLIAMS, ESQ.

OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF
THOMAS WILLIAMS AND HENRY K. S. WILLIAMS, TRUSTEES

IN THE GRAND BALLROOM OF
THE PLAZA

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF
THE AMERICAN ART ASSOCIATION, MANAGERS
6 EAST 23RD STREET, MADISON SQUARE SOUTH
NEW YORK
1915

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DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FIRST EVENING'S SALE

WEDNESDAY, FEBRUARY 3, 1915

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.15 O'CLOCK

A. GAUBAULT

FRENCH: CONTEMPORARY

No. 1—*THE BUGLER*

Height, 8½ *inches; width,* 6½ *inches*

IN a flat field where the grass is yellowish-green, bounded by a wooded hill blue in the distance, a helmeted cuirassier, his armor shining, and wearing red trousers and boots, mounted on a gray charger is sounding a call or orders at the instance of an officer on foot. Bugler and horse are back to the spectator, in bright sunlight coming from the left, and the man standing is at their right, face to, addressing the bugler and with arm extended in the direction of the action going on.

Signed at the lower left, A. GAUBAULT.

GASTON LATOUCHE

FRENCH: 1854—1913

No. 2—*ON THE BEACH*

Height, 8 *inches; width,* 5½ *inches*

ON a broad flat sandy beach yellow in the sunlight, bordered in the distance by a blue sea, a heavy fishing boat with two masts has been run up at high tide, and stands upright on her blunt bottom. The white sails, lowered, hang in careless folds, and a man is about to haul himself up from the sands over the steep side of her black hull.

Signed at the lower right, G. LATOUCHE.

GEORGES MICHEL

FRENCH: 1763—1843

No. 3—*LANDSCAPE WITH FIGURES*

Height, 6½ *inches; length*, 9 *inches*

A BROAD earth road in the country leads straight away in the foreground, and turning, loses itself amongst low, rolling green hills that extend to the horizon. Entering the view it is yellow in warm sunshine, and it vanishes in the shadows of dark gray clouds, which mottle the face of the landscape. Two women in red, green, yellow and white are strolling in the road.

Signed on the back, MICHEL, 1839.

MATTHEW MARIS

DUTCH: 1835—

No. 4—*AFTER THE CHRISTENING*

Height, 8½ *inches; width*, 5½ *inches*

A SMALL boy in pious attitude, with prayer or song book held before his breast, walks slowly toward the left, followed by a dignified man in dark breeches and red coat, who is accompanied by a matronly woman, long folds of soft white drooping over her arm. Behind them, a step higher, come another sober man and woman, emerging from a brown-walled building.

Signed at the lower right, M. M., '68.

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

No. 5—*AN INDIAN MADONNA*

Height, 8 *inches; width*, 6 *inches*

A YOUNG Indian mother is seated on a blanket on the grass, facing the observer. One knee is raised, the other rests flat on the ground, with foot folded inward. She wears a loose, light yellow gown, a jeweled necklace and a bracelet, and is barefooted. Close at her side is a little papoose, swathed tight in yellow and Indian red, and seemingly asleep standing, the mother's encircling arm all-sufficient support.

Signed at the lower left, R. A. BLAKELOCK.

AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

No. 6—*THE COOK*

Height, 11 *inches; width*, 8¼ *inches*

HARMONY softly melodious—a motive in rich browns, olive and gray, and the tones of sun-warmed flesh. The background is dark brown, varying in intensity, the whole surroundings are dark, with a subdued light from above on the right falling upon the gray-white cap and coat of a hardy peasant who is seated beside a dark brown basket of green vegetables.

Signed at the lower right, T. RIBOT, 1853.

Purchased from the late Daniel Cottier.

ANTOINE VOLLON

FRENCH: 1833—1900

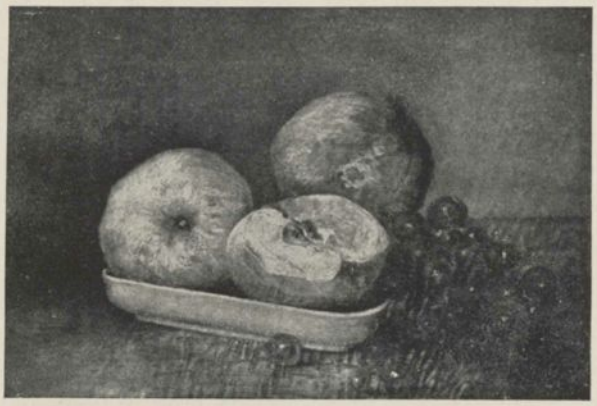
No. 7—*REMBRANDT*

Height, 11½ *inches; width*, 9 *inches*

STUDY-COPY of a portrait of Rembrandt, in head and shoulders, as a young man. He is in the picturesque costume of the age, all dark, and wears a large, full, dark velvet cap, below which his dark reddish-brown hair falls to his shoulders. The subject is seen in a screened light, as though through a haze or in dusky precincts.

Signed at the lower left, A. VOLLON.

Purchased from Messrs. Cottier & Co.



WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—

No. 8—*APPLES*

Height, 10 *inches; length,* 14½ *inches*

LYING in a small, gray-white china dish are a large ripe golden-yellow apple with a soft bloom on its delicate skin, and the half of a rosy apple, its flesh exposed even to the seeds of the split core. Back of the dish, on the yellowish-mahogany table, is a large apple, red and light green; glossy green grapes are scattered on the table beside it; and the background is a rich, dark green, modified by reflections from the table—the whole in "juicy" color.

Purchased from Messrs. Cottier & Co.

ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—

No. 9—*THE BARNYARD*

Height, 11¼ *inches; length*, 12 *inches*

ALMOST in the values of rich enamels is the opulent coloring which the artist has given to this painting of a homely farmyard scene. A rare mahogany appears the ripe luxuriant thatch in the steep roof of the chimneyed white-walled building on the left, which connects with the brown roof of an open shed across the background in which olive notes mingle with the brown. On the right a line of thick, low-branching poplars closes in the barnyard, their dense, dark-green foliage in shadow casting a dark shadow of its outline on the yellow straw-colored ground. Out in the bright sunlight, on the ground, a game rooster looks up toward a heavy bay horse standing patiently, unattended, between the shafts of a two-wheeled cart piled high with gray-green hay.

Purchased from the late Daniel Cottier.

FRIEDRICH BOSER

GERMAN: 1811—1881

No. 10—*DEVOUTNESS*

Height, 15 *inches; width*, 10 *inches*

BEFORE a quiet gray architectural background—a church wall—a pious young woman in black peasant dress, her head wrapped in a black scarf which reveals the brown hair over her broad forehead, is standing with a closed Bible held in her clasped hands. She is seen at three-quarter length, her figure to the right, and fair face bent to the left, where a strong light illumines it.

Signed at the lower left, F. BOSER, 1879.

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

No. 11—*LANDSCAPE*

(Water Color)

Height, 14 *inches; width*, 10 *inches*

IN a bowl amongst broad, high hills—perhaps well up in the mountains—a blue lake comes into view on the left, projecting well into the picture. On its sloping bank in the foreground, autumn-colored herbage and one or two detached slender trees, in a bright light, lead to dense woods relatively in shadow, which continue around the lake shore. The sky is filled with light clouds and shows only a patch of blue.

Signed at the lower right, A. H. WYANT.

ALFRED STEVENS

BELGIAN: 1828—1906

No. 12—*GIRL IN WHITE*

Height, 13 *inches; width*, 9½ *inches*

A YOUNG woman in a diaphanous white gown with flowing skirts is seated facing the spectator on a sofa covered with glowing crimson drapery. Her hair, slightly disheveled, hangs in loose curls. She has turned her head toward her right, whence comes a strong light striking full upon that side of her face and causing the left side to appear in transparent shadow.

Signed at the upper right, AS, *in monogram.*

G. BONNEMAISON

FRENCH: NINETEENTH CENTURY

No. 13—*THE POOL*

Height, 14 *inches; width,* 10½ *inches*

RUGGED in age a gray-trunked tree, with branches somewhat gnarled, seems to stand guard over a small spring-pool in a meadow, the pool lying in front of it with dark and placid surface lighted by reflections from a white sky. Wending her way leisurely over the soft grasses and weeds a peasant woman approaches from the right, wearing a white cap, gray jacket and dark skirt, and carrying a burden in her blue apron. Across the background are lesser trees but of dense deep-green foliage.

Signed at the lower right, G. BONNEMAISON.

Purchased from the late Daniel Cottier.

LOUIS METTLING

GERMAN: 1847—1904

No. 14—*RELICS OF THE PAST*

Height, 13 *inches; width,* 9 *inches*

A RAW-BONED, blue-eyed youth, seated on a low cask and observed in a half-light, is indulging in martial dreams. He has clad himself in a soldier's brass-buttoned great-coat and campaign hat, shoes that are too big for him, puttees or leggings which sag, and he holds under one arm a folded red blanket. Between spread knees his lanky hands close upon the scabbard of a long sword whose hilt is high as his shoulder.

Signed at the lower left, METTLING.

Purchased from the late Daniel Cottier.

JOHANNES BOSBOOM

Dutch: 1817—1892

No. 15—*INTERIOR OF CHURCH AT ALKMAAR*

Height, 12½ *inches; width,* 10 *inches*

In the interior of the "Groote Kerk," at Alkmaar, the artist has noted a charm of subtle values, a pleasing study of lights and shade, of gray tones and somber accents, relieved by touches of subdued but rich color. In the foreground, beneath imposing blunt-pointed groined arches upheld by round pillars on square bases, the whole in clear, transparent shadow, a man, woman and child are standing in a group.

Signed at the lower left, J. Bosboom.

Purchased from the late Daniel Cottier.

JACOB MARIS

DUTCH: 1838—1899

No. 16—*THE SIESTA*

Height, 8¼ *inches; length,* 13¼ *inches*

(IN emulation of Delacroix.) A glowing essay in rich, mellifluous color, picturing a period of restful indulgence in a Moorish lady's day. The dark-haired beauty, good to look upon, reclines on her left elbow, facing the spectator, figure partly erect and knees drawn to right angles along the couch—which is formed of a mass of rugs upon the floor—in an Oriental luxuriance of cushions and chromatic splendor. The rich drapery of her apparel, rose-pink and red, cream, green and white, flows gracefully and loose, without submerging the suggestions of the figure. Her dreamy face is in transparent shadow. A peacock-feather fan is at one side and a gay-plumed bird of tropical lands is perched above her.

Signed at the lower left, J. MARIS, fc., 1871.

Purchased from the late Daniel Cottier.

THOMAS COUTURE

FRENCH: 1815—1879

No. 17—*FAUST AND MEPHISTOPHELES*

Height, 15 *inches; width*, 10½ *inches*

FAUST in feminine model is seated in languid attitude on the left, sword between knees and left arm carelessly resting on the coping of a terrace, on a ledge of which he is sitting. He is in red tights, with upper body clothed in dark stuffs, and wears a red cap with plumes. At his side Mephistopheles, standing, clad in red with brown tights, is singing, accompanying himself on the guitar, and seen to the right with head thrown back.

Signed at the lower left, T. C.

Purchased from the late Daniel Cottier.

FERDINAND VICTOR LÉON ROYBET

FRENCH: 1840—

No. 18—*ABDUCTION OF REBECCA*

Height, 12 *inches; length,* 14 *inches*

Two dark-skinned turbaned horsemen are on an eminence in the foreground, their mounts facing to the right. The nearer rider, in red, a knife in his belt and scimitar in hand, sits a black charger, his comrade beyond him a brown one. The second man is in darker garb, and grips to his saddle-bow the fainting Rebecca, her head fallen forward on the horse's neck. At her feet, between the two horses, is the prostrate body of her defender—who thought himself succoring Rowena—a broken lance at his side. About, on lower land, is the turmoil and confusion of battle, and at the left the round tower of Front-de-Bœuf's castle on fire.

Signed at the lower left, F. ROYBET.

Purchased from the late Daniel Cottier.

A. L. HERVIER

FRENCH: 1817—1879

No. 19—*FRENCH FARMYARD*

Height, 19½ *inches; width,* 15 *inches*

RIPE and mellow in their time-seasoned coloring are the tall plaster walls of old rookeries of houses on the outskirts of a French town. Gray their tone, sobered with brown, a touch of yellow and faded red in the roofs, which take many lines. Under the shelter of a porch roof a woman is washing clothes in a wall basin at the top of a few stone steps, and in another doorway a child is sitting. Close by in the happy-go-lucky yard chickens are feeding, gathered about a woman who looks idly at them.

Signed at the lower right, HERVIER.

No. 20

RETURNING FROM THE FIELDS

BY

ADOLPHE MONTICELLI

ADOLPHE MONTICELLI

French: 1824—1886

No. 20—*RETURNING FROM THE FIELDS*

Height, 11 *inches; length,* 14 *inches*

On the right the lower flank of a massive hill or mountain is brilliant with color, the huge mass rising out of view and its lower reaches extending well into the picture and joining green rolling foothills on the left. In the foreground in bright sunshine two young light-haired women in white, red, yellow and green are walking, wearily, around the foot of the hill, and back of them, seen under the branches of a tree, trudge two more figures, their costumes red and blue.

Purchased from the late Daniel Cottier.

ARTHUR B. DAVIES

AMERICAN: 1862—

No. 21—*SISTERS*

Height, 16 *inches; width*, 11 *inches*

A SKETCH or study of rich tonal effects in subjects, background and light, the heads of the sitters carried out, their gowns left as color masses though sufficiently indicated. A tall young woman, fair, with golden hair and warm lips, is seen at half length, standing, her head inclined toward her right shoulder and her face turned three-quarters to the front. A small girl with long reddish-brown hair, seen head and shoulders, is standing in front of her.

Signed at the lower right, A. B. DAVIES.

JOHN HENRY TWACHTMAN

AMERICAN: 1853—1902

No. 22—*WINTER LANDSCAPE*

Height, 13 *inches; length*, 21 *inches*

SNOW lies deep over fields, meadows, dunes, at the borders of a salt-water bay. The soft gray-white covering has in large part a rolling surface of small hollows and low mounds, following the contour of the uneven land, a broad stretch in the foreground somewhat sheltered exhibiting a smooth spread, unbroken save for a patch of brown weed and a short scraggly tree, to whose branches cling a few brown-red leaves. Near it a solitary figure in red and blue is making slow way, plodding through the snow toward a group of buildings in a clump of trees on higher land ahead. At different places in the meadows the tops of rail fences and haystacks appear, and in the distance at the shore line or in inlets the masts of sailboats. The sky, cold and foreboding, is filled with clouds.

Signed at the lower left, J. H. TWACHTMAN, NEW YORK, 1879.

Purchased from the artist.

ROBERT SWAIN GIFFORD, N.A.

AMERICAN: 1840—1905

No. 23—*LANDSCAPE NEAR NONQUITT*

Height, 10 *inches; length*, 23 *inches*

THE fall of the year has come, and herbage and beach bushes have taken on the sere and yellow along wide-stretching marshes bordering the sea or an arm thereof, which lies, a faint blue streak, against a low horizon. The sky above is screened by massing clouds, white near the horizon and dark, dull, cold gray overhead. Along the meadows, which are still green in patches, goes a bird hunter in a red jacket, his gun held ready, and gulls or other birds are in flight against the sky. At the right is a hayrick.

Signed at the lower left, R. SWAIN GIFFORD, '76-7.

Purchased from the artist.

HENRY MUHRMAN

AMERICAN: 1854—

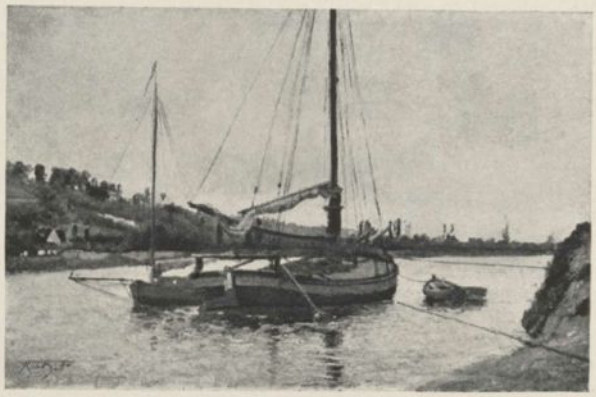
No. 24—*STILL LIFE—FRUIT*

Height, 16 *inches; length,* 21 *inches*

AGAINST a background of dusk—the shadowed recesses of a room—a salver of cheer lying on a table catches restricted rays of light. The salver is of gray metal, resting on a brownish surface, and it holds a grayish dish, whitening in the high lights, which contains fruit-cake, nuts, and apples of deep, rich red, and beside the dish is a ready knife. Near it is a glass, its liquid contents colorless but supporting a lip-moistening slice of lemon.

Signed at the lower left, H. MUHRMAN, 1880.

Purchased from the late Daniel Cottier.



WILL H. LOW, N.A.

AMERICAN: 1853—

No. 25—*ON THE SEINE*

Height, 15 *inches; length*, 23½ *inches*

UNDER a soft glow of yellowish light, sunshine subdued by all-pervasive vaporous clouds, a bend in the river is disclosed, its farther bank a lightly wooded hillside sloping in the direction of the distance to a flat shore where poplars rise above the masses of low trees and bushes. Of the nearer shore a corner only comes into view, in the right foreground, a green-edged sandy or clay bluff. In the stream and moored to this bank is a freight sloop of Rouen, stern on to the observer, while a smaller sloop bow on is alongside her and a tender of the larger boat swings inshore.

Signed at the lower left, WILL H. LOW.

SAMUEL COLMAN, N.A.

AMERICAN: 1832—

No. 26—*A SUNNY AFTERNOON: PORT OF ALGIERS*

Height, 14½ *inches; length*, 27 *inches*

A SCENE populous, brilliant and full of Oriental color is presented, in bright sunshine under a pale greenish-blue sky lightly veiled and holding a few strata and detached puffs of tinted clouds. To right the blue and green rippling water of the harbor extends to distant brown and yellow mountains, seamed and broken, the farther ranges of the higher peaks vague in an opalescent haze. To left the terraced stone quays, a grayish sandy-red, mount from the foreground, where brightly clad natives smoke placidly on bundles of rugs, or gaze waterward, to a higher level where a throng of Algerians in equally gay apparel, some on camels, are relieved against a veritable mass of lateen-rigged shipping.

Signed at the lower left, SAMUEL COLMAN, 1877.

HENRY MUHRMAN

AMERICAN: 1854—

No. 27—*THE HAY FIELD*

Height, 16 *inches; length,* 23 *inches*

ROLLING lightly in its surface but maintaining a general level, a broad hilltop extends across a high horizon. To left a solitary oak tree sends its foliage above the picture's height, at the right two smaller trees come just within view, while along the crest occasional bushes project themselves against the sky. The forward slope of the hill, irregular, is given over to hay, growing in careless and luxuriant abundance, the field partly mown. Two laborers are busy with scythes, another is loading the hay upon his cart. The sky is graying in a brisk breeze and there is a hint of moisture in the air. Sketchily and freely painted as a quick record of impressions.

Signed at the lower left, H. MUHRMAN, 1889.

Purchased from the late Daniel Cottier.

WILLIAM TROST RICHARDS, N.A.

AMERICAN: 1833—1905

No. 28—*THE WISSAHICKON*

Height, 24½ *inches; width*, 20 *inches*

STANDING just within the edge of a wood, on low ground, the spectator looks out across a brook to a grass-covered hill on the other side sloping toward the left, a few outlying trees seen on it in the distance. Within the wood the trees are turning from their green to autumn reds and browns, and brown and red bushes come up from the green grass among gray and spotted rocks.

Signed at the lower right, WM. T. RICHARDS, 1877.

C. F. HILL

French: Nineteenth Century

No. 29—*LANDSCAPE*

Height, 29 *inches; width*, 21 *inches*

On a gray day with plenty of light the bend of a river or the confluence of two streams in a wooded landscape is pictured with marked contrasts of light and shade. From the left the river, or an affluent of the larger stream, comes into view in the shadow of a middle distance wooded point, beyond which the waters broaden, turn from dark green to light gray, and in the distance exhibit a streak of white along a background of woods. The foreground shore is narrow, yellow appears amongst its grass, and slender birches from which a few lingering leaves flutter rise out of the picture. A warm note is supplied by a boulder which iron corrosion has turned a soft reddish-brown.

Signed at the lower right, C. F. Hill.

Purchased from Messrs. Cottier & Co.

EDWARD PORTIELJE

BELGIAN: 1859—

No. 30—*THE BUTTERFLY*

Height, 30½ *inches; width*, 24 *inches*

THE three-quarter length portrait of a pretty little blonde Belgian girl, standing beside a potted rose-plant in bud, about to catch a tortoise-shell colored butterfly which has alighted on one of the green leaves. She is facing the left and is seen a little more than in profile. Her light brown hair is partly bound with a bright green ribbon held by a pearl pin, and partly is hanging down her back.

Signed at the lower right, PORTIELJE, ANVERS.

PROSPER MARILHAT

FRENCH: 1811—1847

No. 31—*OLD TOWER AT CAIRO*

Height, 25 inches; length, 32 inches

UNDER a sky whose blue has largely taken on the greenish-turquoise hue, veiled by an attenuated cirrus curtain which assumes a denser consistency near the horizon, the artist has pictured an ancient tower wall of Cairo, partly in ruins. Within a darkened gate turbaned figures are silhouetted against the distant sky; over the arch and along neighboring ledges green plants flourish, natural gardens in the niches abandoned to time. The continuation of the wall toward the right looms red and glowing in the sunlight, which falls brightly also on the figure of and old man seated on the ground against the tower wall, looking up at his motionless enigmatical camel.

Signed at the lower left, MARILHAT, CAIRE, '45.

Purchased from the late Daniel Cottier.

PAUL JEAN CLAYS

BELGIAN: 1819—1900

No. 32—*MORNING ON THE SCHELDT*

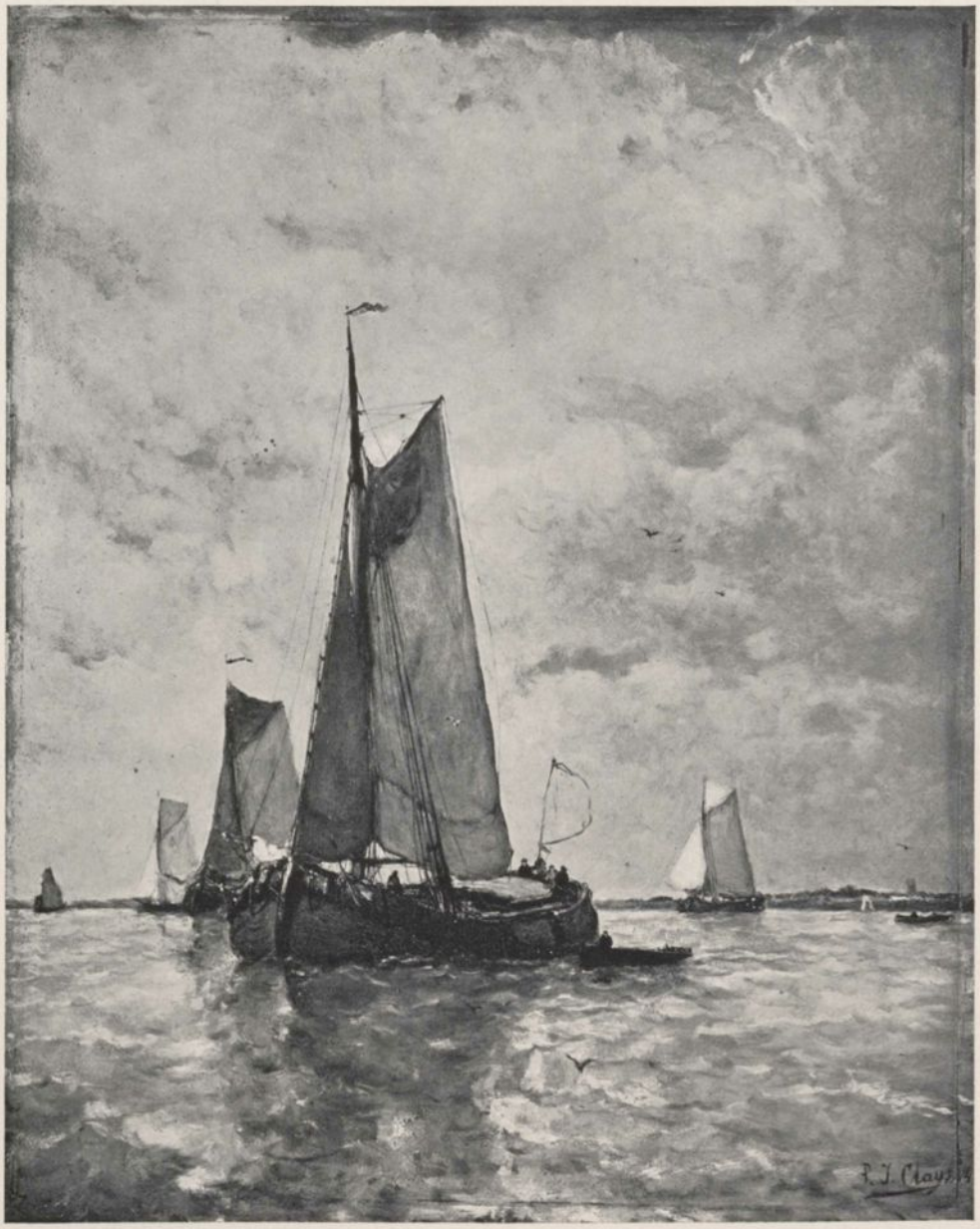
Height, 32 inches; width, 25 inches

A BRIGHT morning has opened with a brisk and freshening breeze, white cumulus clouds are billowing large in a sky whose blue is seen well aloft, and the broad waters of the Scheldt are broken into dancing wavelets, whitened by the all-pervading reflections from on high. Against the sky and water are spread the graceful wings of early birds. On the river the sailors are astir betimes. Instead of majestic sail motionless in hazy calm, which Clays so placidly paints in many familiar compositions, here five of the heavy sloop-rigged working boats characteristic of the locality are standing away from a low shore, in the general direction of the spectator, in fresh and sparkling air. The most conspicuous, near at hand, her blunt bow painted yellow and lee-board hauled up, has a mainsail of soft smoky-gray, fore staysail stained brown, and carries a company clad in bright colors.

Signed at the lower right, P. J. CLAYS, '74.

Purchased from Messrs. Cottier & Co.

On the back: "No. 10. Effet de matin, mer houleuse dans l'Escaut; Bruxelles, 1874. (Signed) P. J. CLAYS, PINX."


R. J. Clayton

JOHN BUNYAN BRISTOL, N.A.

AMERICAN: 1826—1909

No. 33—*LAKE CHAMPLAIN*

Height, 20 *inches; length*, 36 *inches*

DISTANT mountains are faintly opalescent under a gauze-like haze of a hot day in summer, the range extending across the picture on the far side of the broad lake, the lake filling the middle distance, with a broad valley for its hither shore dotted with farms, buildings and woods. This, too, is partly screened by the haze, while in the foreground higher land of rolling surface, cut by rail fences and winding roads, comes into brilliant vision in the sunlight. A single figure is seen in a path leading to a farmhouse all but hidden among the trees.

Signed at the lower right, J. B. BRISTOL, 1876.

Purchased from the artist.

HENRY MUHRMAN

AMERICAN: 1854—

No. 34—*FILLING UP POND, HAMPSTEAD*

Height, 24 *inches; length*, 36 *inches*

AT the foot of a high hill which crosses the background is a pond that occupies middle distance and foreground on the right, its low, irregular green bank taking up the left of the picture. Along the edge of the water are figures and a horse and cart. The artist found much to interest him about Hampstead Heath, where his home was. The whole picture here is a mass of green, subtly varied in tone, the larger part of the landscape a deep green, in shadow, while light strikes broadly upon the farther shore of the pond, and among the thick green trees of the high hill across the back appear red roofs and chimney-pots.

Signed at the lower left, H. MUHRMAN.

Purchased from the late Daniel Cottier.

WORTHINGTON WHITTREDGE, N.A.

AMERICAN: 1820—1910

No. 35—*AUTUMN ON THE DELAWARE*

Height, 27 inches; length, 35 inches

WOODS are red with the brilliant autumn color for which American landscapes in these latitudes are famous—woods and wild lands where bushes share the splendor. On the left a broad hillside receding to the background is a mass of color in the sunshine, green persisting through the field-yellow of autumn, and rosy red in flushes brightening the whole. From the right a screen of trees or point of woods projects in the middleground, their foliage green, red and brown; and their shadows and colors are thrown forward upon the gently rippling mirror-surface of the river, where it makes a bend in the foreground.

Signed at the lower right, W. WHITTREDGE.

JAMES DAVID SMILLIE, N.A.

AMERICAN: 1833—1909

No. 36—*EVENING, HIGH SIERRAS, CALIFORNIA*

Height, 23 inches; length, 40 inches

EVENING has descended upon the valleys, giving them a softened twilight, clear and cool, while the high peaks of the mountains are yet bathed in light from the sun setting behind the spectator and at his left. The rugged flanks are a blend of soft, warm colors, under a pale robin's-egg sky tinged with rose, the farthest summits in the left distance receding into a haze. In the foreground is a rocky plateau, to which some men with laden burros are mounting from a green middle-distance valley, which is lined with tall pine trees and threaded by a brook.

Signed at the lower left, J. D. SMILLIE, 1876.

JERVIS McENTEE, N.A.

AMERICAN: 1828—1890

No. 37—*"WHERE LATE THE WILD FLOWER BLOOMED, THE BROWN LEAF LIES"*

Height, 24 *inches; length*, 42 *inches*

ACROSS a rounding valley or hollow, suggesting the bowl of a non-existent lake, the eye travels to a far-away blue peak, visible above the brim. The sides of the bowl are a rusty green, while at the center of the bottom the verdure is fresh and bright, kept young by moisture in its depressed and sheltered spot. To right are brown bushes, and in the foreground brown brush above the green and brown earth is colored with brilliant red and yellow leaves. Along the left are russet woods, the slender trunks of all but leafless birches marking the entrance, and a man and woman are walking in a winding road from them.

Signed at the lower right, J. MCENTEE, N.A., 1877.

JACQUE AND MICHEL

CHARLES ÉMILE JACQUE
FRENCH: 1813—1894

GEORGES MICHEL
FRENCH: 1763—1843

No. 38—*SHEPHERDESS, SHEEP AND LANDSCAPE*

Height, 32 inches; width, 26 inches

THE spectator is taken close to a restful scene in a beautiful spot of the French countryside. He is led to the foot of a venerable tree, noble of aspect, majestic in proportions, its mighty trunk in the center of the view supporting weighty branches whose thick foliage spreads over the picture and unites with that of a brother monarch at the right. On the green grass at the base of the tree a white-capped, bare-footed shepherdess, in gray waist and blue-green skirt, has seated herself, leaning against the trunk, and fallen asleep, her head resting against her hand. Her little flock of six gray sheep has come close to her, three of them lying down at her feet, one browsing while he lies. Here and there in the herbage appear the bright notes of poppies. The light is modulated pleasantly, and the qualities in the rugged, weathered trunk present their values in captivating effect. Beyond is a sunny field.

Signed at the lower left, CH. JACQUE.

Purchased from the late Daniel Cottier.

Penciled on the back is a memorandum in French, dated March 15, 1874, beginning "This picture" and containing the name "Michel," but it has been so badly rubbed that the rest of its content is not decipherable. It is in Jacque's hand and signed by him. At some time a beginning has been made to reproduce it in ink below, but, unfortunately, abandoned. All that can be made out is: "15-3-1874. Ce tableau . . . Michel . . . (Signed) CH. JACQUE."

LOUIS ÉMILE ADAN

French: 1839—

No. 39—*CATHERINE DE MÉDICIS IN COUNSEL*

Height, 31 *inches; length*, 48 *inches*

In a palatial hall (doubtless of the Louvre) with a majestic fireplace and elaborately sculptured mantel and chimneypiece, the queen regent, in black—still a young-looking woman—is seated in counsel with some of her advisers. She occupies a high-backed carved throne chair, and faces the observer, pointing to a spot on one of several parchment plans spread on the long table in front of her and waiting for an answer or comment from a cardinal at her left. He is engaged in deep thought, pondering the plan and her proposition or question. More distant at her right, a white-ruffed member of the court, silent and intent, also awaits the churchman-statesman's reply, while two warriors in helmet and corselet—perhaps de Guise and de Lorraine, the commanders of her Roman Catholic army—who are seated on wooden stools at the board, lean forward in keen attention—one in green, seen in profile, the other in red, in back view. A strong light is concentrated on the group, and back in the shadows stand two halberdiers.

Signed at the lower left, L. Émile Adan.

GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

No. 40—*LEADING THE CALF*

Height, 36 *inches; length*, 50½ *inches*

A SPACIOUS and characteristic American landscape opens to view, the land descending from the left and developing into rolling country in the right distance. There are light airy woods and rambling meadows, and the whole prospect is enveloped in a soft, subdued light and just slightly hazy atmosphere. It is accomplished in a careful and sure study of tender greens, browns and grays, a successful adjustment of delicate values, with notable effect. The slope at the left supports in the foreground a graceful birch tree, back of which slender trees and underbrush form a light screen against a green-blue sky veiled by gauzy white clouds. In a winding field road at the foot of the birch a farmer's boy in overalls is leading an awkward white calf, and back of them in a bend of the road the head of a brown cow coming around the hill is visible across the slope. On the right a few more slender trees, with feathery foliage, continue the light leafy screen across the middleground, before the yellowish-green meadows.

Signed at the lower left, G. FULLER.

Purchased from the late Daniel Cottier.

No. 41

THE MUSE OF MUSIC

BY

J. ALDEN WEIR, N.A.

JULIAN ALDEN WEIR, N.A.

American, 1852—

No. 41—*THE MUSE OF MUSIC*

Height, 44 inches; width, 34 inches

Against a dark background of spacious depth, sparingly touched with color accents, a dignified young woman of commanding mien and gracious expression is seen at three-quarter length, seated and facing the front, her head turned slightly to her left. Her Titian hair is loosely puffed and lightly bound above her brow. Her white drapery, disclosing shoulder, a handsome arm and an expanse of delicately toned breast, lies in graceful folds and reflects a soft maze of fleeting color notes, delicate olive-yellow mingling with diaphanous gray-white. Her right elbow rests on a gray sculptured balustrade, the hand carried up to her cheek and temple, and her left hand overhangs a mellow-hued lyre which rests upright beside her. The flesh tones are soft and warm.

Signed at the lower right, on the lyre, J. Alden Weir, '82-'84.

Painted for the late owner.

No. 42

THE HEIGHTS OF MONT-MARTRE

BY

GEORGES MICHEL

GEORGES MICHEL

French: 1763—1843

No. 42—*THE HEIGHTS OF MONTMARTRE*

Height, 33½ inches; length, 47 inches

Not the aspect familiar to revellers of the night at the French capital, but a broad prospect of mount and plain, the distant valleys still dark, under a characteristic Michel sky of glow and thunder-gray clouds. The wooded heights, green and brown, coming into view on the right, slope to a plateau of the middle distance which is circled by a road and appears in the glow from the sky. Lower down, to left and beyond, the land is dark, well wooded and irregular, and ends in a flat horizon. In the foreground a dark green and brown bluff, part of the heights, overlooks the warm yellow plateau, and the figures of two persons and a dog at the bluff's edge stand out in silhouette against the bright glow.

Purchased from the late Daniel Cottier.

SAMUEL COLMAN, N.A.

AMERICAN: 1832—

No. 43—*QUIMPER*

(Water Color)

Height, 49 *inches; width*, 23 *inches*

A STONE-PAVED street, of a light sandstone hue, its surface irregular, and without defined sidewalks, leads straight from the observer to the deeply recessed porch of a church or cathedral, above whose vaulted roof rise quadrilateral towers supporting graceful spires. Sunlight from the right and back of the spectator illumines the church entrance and a number of persons there congregated, while it lightens one side and shadows the other of the street in the foreground, where the congregation is greater—especially near the *porte* of a *débit de vin* on the left. The costumes are full of color and the color tones of the buildings are soft and delicate, like the light in which they are bathed.

Signed at the lower left, SAM'L COLMAN, 1877.

FRANK MURA

American: 1860—

No. 44—*ON THE DUTCH COAST*

Height, 35 inches; length, 51 inches

Under a brilliant blue sky in which tenuous cloud masses float lightly—colorful masses they are, white and pale gray, mauve, pink, yellow—a bit of the Dutch coast is seen, the view being seaward. The foreground is a broad flat beach, its moist surfaces reflecting many color tones. To right are abutting dunes, and beyond their tops are suggestions of trees or tall chimneys. The sea is seen at the left, with vague sails in the distance, and along the shore line in the middle distance the waves are breaking into tossing white surf as they roll up the beach. Taking up a large part of the view, and most conspicuous, is the hull of one of the heavy, broad-bottomed Holland sailing boats, dismasted, lee-board hauled up against her side and two figures apparently at work aboard her. She affords the artist the best of his color scheme, in her weathered grays and greens and rich mahogany-browns. Beside her a peasant, in blue blouse, yellow-gray trousers and *sabots,* stands at the head of a white horse drawing a loaded two-wheeled cart.

Signed at the lower right, Mura, The Hague.

Purchased direct from the artist.

OLD MASTERS

ADRIAAN VAN OSTADE

DUTCH: 1610—1685

No. 45—*DUTCH INTERIOR*

Height, 9 inches; width, 7½ inches

IN a fine mellow old Dutch peasant interior, with rushes drooping from the rafters, a jolly codger is seated on a heavy wooden bench, before a small fire glowing on a huge hearth. He has smoked his fill, his clay pipe has dropped to the floor, and he lounges with head propped on hand, half dozing. He is in brown and greenish-blue, and the walls about are warm mahogany-brown tinged with olive. From the great conical fireplace-hood a pictured owl gazes solemnly down.

DOMENICO ZAMPIERI DOMENICHINO

ITALIAN: 1581—1641

No. 46—*THE APOTHEOSIS OF THE VIRGIN*

Height, 12 *inches; width*, 9 *inches*

THE Virgin is seen in a burst of glory in the skies, cherubs and cherubim emerging from the aqueous vapors around her. Below, elders of the people—or the Apostles—there are twelve of them—look in wonderment and amaze. The Virgin is robed in green and royal purple, and the figures below are in rich colors but subdued.

From the Academy of Santa Luca, Rome.

AART VAN DER NEER

DUTCH: 1603—1677

No. 47—*EVENING: HOLLAND*

Height, 16½ *inches; width*, 13 *inches*

QUIET and peace in secluded precincts of ancient Holland. On the left a tall building with stepped gable outlined against a bank of white clouds tells the location of the hidden moon. An arbor gives entrance to the building. In front of it an elderly woman has opened the gate to welcome a visitor, both she and her pet dog gazing in the direction of his approach.

Signed at the lower left, AV. N (*the* AV *in monogram*).

Purchased from Messrs. Cottier & Co.

GIOVANNI BATTISTA SALVI (SASSOFERRATO)

ITALIAN: 1605—1685

No. 48—*MADONNA AND CHILD*

Height, 19½ *inches; width*, 15 *inches*

THE figure of the Child is foremost, seen half-length as He lies on the Mother's breast, supported in her arms, His head fallen back across her shoulder in benign sleep. He is swathed in white. The Virgin, with an oval face very young and very tender, looks upon him with solicitous care, her head and enfolding arms only visible. She wears a rich and brilliant blue-green cloak, with sleeves edged in a pinkish-red, and a diaphanous white mantilla. Her hair, brown with a tendency to red.

From the Academy of Santa Luca, Rome.

JAN VAN GOYEN

DUTCH: 1596—1656

No. 49—*BOATMEN IN HOLLAND*

Height, 16½ *inches; width*, 12 *inches*

IN mellow coloring a bit of ancient Holland is pictured, under a cool sky with gray clouds. A high wall, in soft yellow tone, intersected by a tall tower with a red-tile roof, is relieved on either side by flourishing green trees. At the foot of the wall a river passing in the foreground is colored with reflections in low keys. Here in a boat are three old watermen.

Signed on the boat, J. v G.

EGIDIUS VAN TILBORGH

FLEMISH, *circa* 1625—1678 (?)

No. 50—*THE WINNING CARD*

Height, 22½ *inches; width*, 16¼ *inches*

GATHERED in a fine old smoke-mellowed inn room are a parcel of hardy Flemings. Light admitted through a high window of diamond panes on the left illumines the seven visitors, those of central interest being a fat man in a green jacket and an old woman in blue, pale-red and gray, playing cards at a round, tripod table of plain polished wood. The man, with a provocative if not gloating smile, exposes his hand while the woman with a grim smirk holds hers ready for play.

Signed on the edge of the table, TILBORGH, P.

SALOMON RUISDAEL

DUTCH: 1600—1670

No. 51—*HOLLAND LANDSCAPE*

Height, 14 *inches; length*, 22½ *inches*

A RIVER or canal, with a branch entering it from the left, passes from the left foreground to the central distance where it makes a turn. On either side the banks are low, green and wooded, and both show old Dutch dwellings and farm buildings. Persons are seen on the shores, and in boats on the stream, rowing. The foreground on the right discloses yellow-brown earth, and two men reclining on a short slope at the foot of an aged and gnarled pollard. A soft light is over the scene, penetrating the umbrageous masses and silvering the water in many modulations. In the ancient costumes are bits of color, and surfaces throughout exhibit a quietly-rich, agreeable quality.

JAN BOTH

DUTCH: 1610—1664

No. 52—*LANDSCAPE WITH FIGURES*

Height, 18 *inches; length*, 24½ *inches*

THE left of the picture presents a middle-distance background in the mass of a great cliff of irregular face, over whose top small trees and bushes outline themselves against the sky, while on the right lower and rolling land extends to a far distance beyond the projecting point of the cliff. Over these broad lower slopes, from the right, comes the light, striking on and under a stone bridge across a stream in the foreground whose course is rocky. At the nearer end of the bridge two wayfarers have met, and stopped to talk, a man on a white horse, and a man walking with a staff and leading a dark horse burdened with heavily laden paniers. At the roadside two heavily cloaked men are chatting, one seated on a bank.

No. 53

WINTER: HOLLAND

BY

AELBERT CUYP

AELBERT CUYP

DUTCH: 1620—1691

No. 53—*WINTER: HOLLAND*

Height, 18 *inches; length*, 24½ *inches*

THE Dutch are out for enjoyment on the glistening ice. A broad river is frozen over, and on either side are distant buildings of a town on the low shores. On the right, red brick walls and redder tile roofs come down close to the foreground, a tower supporting a windmill is planted at the river's edge, and an archway gives access to the ice field. Dignified burghers ride in sleighs drawn by white and brown horses, among the skaters of various sort, and some of the skaters are pushing elders in hand-sleds. The sky is clouded and the merrymakers are well wrapped for the winter atmosphere.

Signed at the lower left, A. CUYP.

Purchased from Messrs. Cottier & Co.

AART VAN DER NEER

DUTCH: 1603—1677

No. 54—*DRAWING THE NET BY MOONLIGHT*

Height, 18½ *inches; length*, 27½ *inches*

IT is a glorious moonlight night of ancient times in Holland, made permanent. The radiance is as fresh, the air as clear, as on the most poetic moonlight night just seen. The scene is peaceful, restful and refreshing, laid along the banks of a slow-moving river, which passes through a prosperous city asleep. At the left is the point of a bank or an island; off it at the right a man is raising a net, the moonlight making the water glisten around him. Toward the further bank sailboats are getting under way; on shore a small fire is burning red, and lofty gables lift their peaks above humbler roofs. The moon silvers the edges of many clouds, aloft and banked along the horizon, and between the towers of churches on the two shores a sailboat is seen making toward the river's distant mouth.

Signed at the lower left, A. V. N.

Purchased from Messrs. Cottier & Co.

JURRIAAN VAN STREEK

DUTCH: 1632—1678

No. 55—*STILL LIFE*

Height, 27½ *inches; width*, 22½ *inches*

ON the corner of a table a fluted and scalloped dish of silver or gold contains a cool, juicy lemon partly peeled, a warm-colored orange and a luscious slice of orange, and a small pear and sprig of leaves partly in shadow. At one side is a loaf of bread, near a tall nautilus cup. Further back a tall tapering glass is partly filled with wine, and stands beside a wine pot of blue and white porcelain.

Signed at the lower left, J. V. STREEK.

Purchased from Messrs. Cottier & Co.

P. VAN DER VELDEN

DUTCH: CONTEMPORARY

No. 56—*EVENING*

Height, 28¾ *inches; width*, 23 *inches*

CLOUDS fill the evening sky, save where they break away above the moon, and patched masses of them are moving across the face of the orb. It is a night of the full moon, and although its form is screened by the gray vapor—which is made luminous all about it—the radiance penetrates to a winding river or canal that twists through the center of the picture to the foreground. The dark green surface of the water becomes a silvery white with the reflections; the figure of a man in a boat may be discerned in the shadows, and the glint of red lights on the dark banks.

Signed at the lower left, P. VAN DER VELDEN.

JAN VAN GOYEN

Dutch: 1596—1656

No. 57—*A RIVER IN HOLLAND*

Height, 28 *inches; length*, 46 *inches*

The stream is broad and of gentle current, its surface just ruffled, and reflecting soft tones of color from the objects on the farther bank. Its course is from the right foreground leftward and away to its mouth in the distant sea, where a few sail are seen at the left off a point, while at the right the spire of a church comes into view above some woods. From the foreground to these woods the right bank of the river is varied. A road along it near at hand mounts over an arched bridge above a narrow stream flowing into the river, and two men are seen on the bridge rise, one on horseback and the other walking with a staff. Farther along are steep-gabled houses, and another wayfarer trudges forward with a load on his back. Beyond him a boatload of fishermen are putting out from the shore, hauling up a seine. At the edge of the nearer bank, which crosses the foreground, are three cows, a line of traps and nets, and some water birds. The sky is light, and massed with rolling clouds touched with color.

No. 58

BEACH AT SCHEVENINGEN

BY

JAN VAN GOYEN

JAN VAN GOYEN

DUTCH: 1596—1656

No. 58—*BEACH AT SCHEVENINGEN*

Height, 42 inches; length, 58 inches

BEHOLD the now famous *plage* in simpler times—less populous; not, one may believe, less joyous, if in wholly different manner. We have heard still living oldsters tell us of when Coney Island was even more primitive—lacking, to be sure, some two centuries of color and costume. The broad, flat beach of yellow sand is mellowed and browned with rich-hued shadows, and in the sunlight the atmosphere sparkles, though not with summer's heat, as the habit and attitudes of the numerous and complex company foregathered attest. The people are for the most part of the vicinage, peasants and fisher-folk in democratic assembly, with a few of the greater ahorseback or in a six-horse coach. They sit, stand or ramble about the sands, and in their apparel are pleasing tones of pink, green, yellow, blue, gray. To left is the pugnacious bluff of an obstinate dune that the sea has not been able to subdue, surmounted by a rough-hewn shelter, and on the beach and in the offing are numerous sailing boats of the hardy fishers. Rolling clouds mount high in the sky over a pale turquoise sea.

Signed at the lower left, V. GOYEN, 1649.

SECOND AND LAST EVENING'S SALE

THURSDAY, FEBRUARY 4, 1915

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.15 O'CLOCK

G. BONNEMAISON

FRENCH: NINETEENTH CENTURY

No. 59—*THE HAYSTACKS*

Height, 11 *inches; length*, 15 *inches*

THE light of an autumn day is waning, over the French country side, a broad wooded hill is dark green against the horizon, and white clouds just above it lighten a gray sky. The earth and stubble of a harvested field are brown in the foreground, its border in the middle distance is green and yellow. Here two haystacks of rich, warm hue rise in front of red-brown and dark-mahogany farm buildings, from one of which gray smoke curls above a chimney against the green woods. A farmer is driving his flock of sheep up a short incline on the left.

Signed at the lower left, BONNEMAISON.

Purchased from the late Daniel Cottier.

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH: 1804—1886

No. 60—*A MEETING IN THE WOODS*

Height, 10½ *inches; width*, 8½ *inches*

IT is just at the edge of the woods that the meeting takes place, a *rencontre* of a cavalier and his lady, both mounted, with three ladies out for a stroll, escorted by a gentleman in red coat and loose-legged boots, who though spurred is afoot to bear them company. The ladies walking are all in voluminous skirts and cloaks—red, yellow, dove-blue and white in their tints. Of the equestrians the man, on a red-brown horse, is clad in red and buff, his lady, on a cream-white mount, in a dark waist and long flowing deep-yellow riding-skirt.

Signed at the lower left, E. ISABEY, '62.

Purchased from the late Daniel Cottier.

AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

No. 61—*GIRL AND DOG*

Height, 11 *inches; width*, 8¾ *inches*

AGAINST a ground of olive and mahogany-brown a young girl is portrayed at three-quarter length, standing. Her figure, receding into the shadows, almost vanishes in or merges with the background. Her head is bent well forward, as she looks down to pet an affectionate collie. Light from the left illuminates her plump pink cheeks and strikes upon her hand and the head of the dog.

Signed at the upper right, RIBOT.

Purchased from the late Daniel Cottier.

MATTHEW MARIS

DUTCH: 1835—

No. 62—*A CORNER OF THE HAGUE*

Height, 7½ *inches; length*, 11¾ *inches*

ON a bridge in the right foreground small figures are seen, and other figures appear at the left, along a bank of the canal which passes under it. In the canal are brown boats, and the sluggish water takes varied shadows and reflections. Its farther bank is a soft, moist green, paralleled by a narrow road or street which is lined with brown and white houses with red and green roofs and lantern-like chimneys. Two tall windmills rise above the roof lines, and the antique-looking scene is bathed in a subdued, yellowish-hued glow—as of a light of vanished ages.

Purchased from the late Daniel Cottier.

P. E. THÉODORE ROUSSEAU

FRENCH: 1812—1867

No. 63—*STUDY OF SUNLIT WOODS*

Height, 5¾ inches; length, 7¾ inches

THE artist has presented a *morceau* of delightful attraction; all the bigness of a large landscape contained within thumb-box dimensions. The spot chosen is the edge or entrance of an open wood of tall trees, bunched near the center of the composition and well back, the ground around them a fresh green field of irregular surface and varied herbage. A slant of bright light from a lowering sun back of the spectator at the left, strikes upon the foliage, which has begun to show autumn hues, and penetrates the woods a little way, accenting the trunks of trees within. A figure is suggested in a road between two hummocks in the middleground.

Purchased from the late Daniel Cottier.

NARCISSE VIRGILE DIAZ DE LA PEÑA

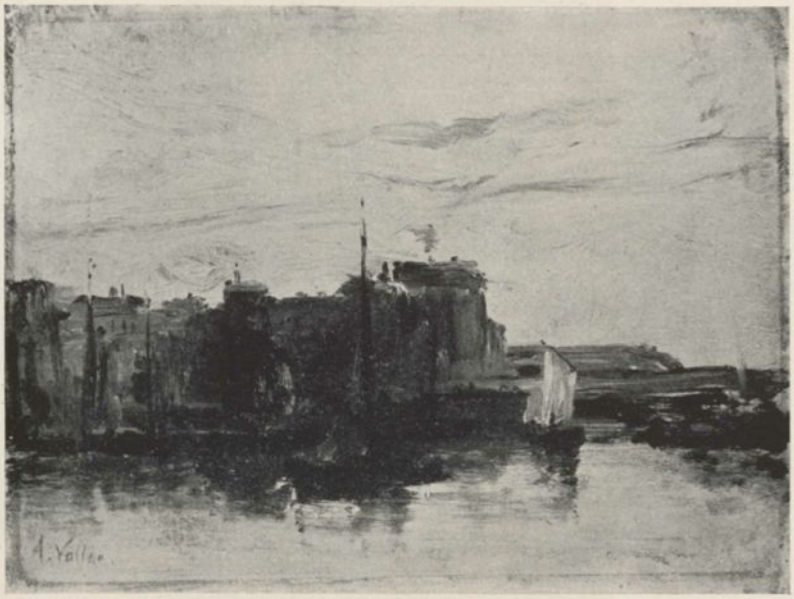
FRENCH: 1807—1876

No. 64—*THE BOUQUET*

Height, 13 *inches; width,* 8 *inches*

SEATED easily in sylvan seclusion, a pensive and longing young French woman with large, deep eyes and full lips, is flanked by two cupids, one of whom she caresses, drawing him against her thigh. She is facing the right, three-quarters front, gazing at a bouquet of many-colored flowers lying on her knee, her fair head tilted forward throwing part of her face into shadow.

Purchased from the late Daniel Cottier.



ANTOINE VOLLON

FRENCH: 1833—1900

No. 65—*AT THE WATERSIDE*

Height, 9½ *inches; length*, 13 *inches*

A SKETCH freely done, and with the charm of freedom, and of the quick, spontaneous record of a motive offering itself with color grateful to the eye. Tall buildings of irregular outline and roof-levels project from the left, beyond a water foreground, massing themselves in tones of rich brown and soft gray against a cream-yellow sky of late afternoon. Details are eliminated as the observer looks against the light, the brown here and there lightens to pinkish hue, and shadows darken to a rich smoky black, while in the stream a black-hulled sailboat is lying.

Signed at the lower left, A. VOLLON.

Purchased from Messrs. Cottier & Co.

ALEXANDER H. WYANT, N.A.

American: 1836—1892

No. 66—*LANDSCAPE AT EVENTIDE*

Height, 9 *inches; length*, 14 *inches*

Broad fields in a low, rolling country, all but treeless, spread to a far-off low horizon, their grassy green carpet cut with lines of brown, and the whole landscape darkening in the shades of evening. To left in the foreground a short and slender tree bending in a breeze, and some low bushes near it, carry on the green and brown notes. A rill threading the meadows is traced from a pool close in the central foreground, in which the white and rose of an after-sunset sky are reflected. The sky lights are fast being obliterated by swiftly moving clouds that sweep low over the land, threatening an evening shower.

Signed at the lower left, A. H. Wyant.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 67—*THE LOVERS*

Height, 12¾ *inches; width,* 7¼ *inches*

AGAINST a background of green, brown and yellow, suggesting woods, two lovers are standing, indulging in sentimental dalliance. The young woman is gowned in soft yellow which glows in the sunshine, and she willingly bends her head toward her lover, who seems to contemplate a respectful salute. He is red of hair and slight beard, and is garbed in brilliant deep red.

Signed at the lower left, N. DIAZ.

Purchased from Messrs. Cottier & Co.

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

No. 68—*LANDSCAPE*

Height, 14 *inches; width,* 9¼ *inches*

THE spectator is led into more or less open forest land, where a screen of trees crosses the line of vision, all but blotting out the sky. Between the trunks are glimpses of horizon clouds in a rosy glow. In the foreground a peasant woman kneels at the side of a spring, and beyond her the shadows of the woods fall upon a green sloping bank.

Signed at the lower right, COROT.

Purchased from the late Daniel Cottier.

ANTOINE VOLLON

FRENCH: 1833—1900

No. 69—*PORTRAIT OF COROT'S SISTER*

Height, 9¾ *inches; width*, 7½ *inches*

SUCH a portrait as is done by one artist for another or by a painter for himself—executed in utmost freedom, sketchy and studious at once, a serious studio diversion bespeaking the joy of doing. The portrait of a large woman in mature life, with light complexion, and a mass of yellow hair done loosely about her head. The folds of a bow of light green ribbon projecting here and there adorn and set it off with practised carelessness and success.

Signed at the lower right, A. VOLLON.

JACOB MARIS

DUTCH: 1838—1899

No. 70—*ON THE CANAL: HOLLAND*

Height, 13½ *inches; width*, 12 *inches*

THE canal, a narrow one entering the picture from the left, passes along the middle distance, its surface silvery with reflections. The pale blue sky is almost obscured by white and gray shifting clouds, some the vestiges of shower-clouds, and earth and atmosphere are moist. In the foreground a man in rough dark clothes is seated sidewise on the back of a plodding gray horse, in the brown, grass-edged tow-path, and the towing line trails out of the picture on the surface of the water.

Signed at the lower right, J. MARIS.

Purchased from Messrs. Cottier & Co.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 71—*FOREST OF FONTAINEBLEAU*

Height, 9½ *inches; length,* 14½ *inches*

A SCENE at the forest's edge at sunset. The woods are on the right, the dense foliage blotting out the sky. The rest of the picture is broken land and wild, covered with green and russet growths, with here and there a gray rock. The sky at the left is dark with clouds, while from the center come brilliant sunset reflections, which accent lightly the trunks of the outer forest trees.

Signed at the lower left, DIAZ, 1874.

Purchased from the late Daniel Cottier.

JULES DUPRÉ

FRENCH: 1812—1889

No. 72—*MARINE*

Height, 11¼ *inches; width,* 10½ *inches*

ONE of the rare and vigorous marines of the great landscapist, which are seldom come upon. In this one a small two-masted sailing vessel observed close at hand is tossing in a turbulent, choppy sea, all canvas up, several dark figures seen aboard her, one marked by a spot of red. The sails are creamy-white and a gray-brown, in a strange light that colors a stormy sky and overspreads the wind-blown waters. These are light where the wave crests break about the sailer, and dark in the distance where is seen the black silhouette of a large vessel also under way.

Signed at the lower left, JULES DUPRÉ.

Purchased from the late Daniel Cottier.

ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—

No. 73—*"THE TOILERS OF THE SEA"*

Height, 11½ *inches; length*, 12 *inches*

THE full moon, straight ahead and not far above the horizon, lies within a hazy ring, in a sky which appears greenish-blue behind a gauzy, vaporous veil. Both above the moon and low along the horizon are gray-white cloud-banks, and spread below is a broad expanse of lightly-tossing dark-green sea, while in the foreground the splashing waters turn white about a scudding sailboat in which two men are made out. The painter explains his picture in verse:

"With the shifting skies,
Over the billowing foam,
The hardy fisher flies
To his island home."

Signed at the lower left, RYDER.

Purchased from the late Daniel Cottier.

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

No. 74—*INTERIOR OF A TURKISH CAFÉ*

Height, 13 *inches; length,* 16 *inches*

THE room has hazy atmosphere and mystic suggestion. Two large pillars give the space beyond them the effect of a recess or alcove. Figures are observed there, in fez and turban, and a broad slant of sunshine brightens the wall, with the effect of rendering more hazy the partly shadowed larger portion of the room. Here a patriarchal Turk in white and mixed colors sits cross-legged on matted rugs. Floor and divans are covered with Oriental stuffs of rich but quiet warm colors, and the tones throughout are mellow.

Signed at the lower left, D. C.

Purchased from the late Daniel Cottier.

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

No. 75—*AUTUMN*

Height, 12 *inches; length*, 16 *inches*

ONE of the always delightful early Murphys, more rare than his later productions—the landscape not so copiously veiled in abounding lachrymal mist. Here is autumn in the American fields, when the color is beginning to come and the air to fill with the characteristic vague impalpable haze. On the left is sloping land, with wild uncared-foor herbage turning brown, with inclination to red. Here a large tree and a lesser one with a double trunk are growing, their tops rising out of the picture, the mass of leafage still green, and at their base appear a few wild field-flowers, near a small pool.

Signed at the lower left, J. FRANCIS MURPHY, '89.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 76—*FLOWERS*

Height, 14½ *inches; width*, 11¼ *inches*

ROSES and other flowers, cut and shown *en masse* rather than as a formal bouquet, almost fill the picture, against a neutral ground and background. Pink ones and red ones, yellow, brown and blue, with here and there a suggestion of the green leaves, they nestle against one another or stand out from stems, a modest profusion of loveliness bathed in a soft light.

Signed at the lower right, DIAZ.

Purchased from the late Daniel Cottier.

No. 77

DEPARTING DAY

BY

CHARLES FRANÇOIS DAUBIGNY

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

No. 77—*DEPARTING DAY*

Height, 9¼ *inches; length*, 16½ *inches*

DUSK is settling over a flat landscape in the country. The cloudy sky is already dark, save for a lingering glow and touches of sunset-rose near the horizon, whose reflection furnishes such light as there is over the land. In a field at the left a slender detached tree is seen. Nearer by, a line of short trees of thick foliage borders a winding road that leads away from the spectator towards the sunset. A shepherd and his flock are discernible, making their way along the road toward distant barns, and on the right are groups of trees.

Signed at the lower left, DAUBIGNY.

Purchased from the late Daniel Cottier.

MATTHEW MARIS

DUTCH: 1835—

No. 78—*NAAR DE NATUUR*

Height, 17½ *inches; width*, 10½ *inches*

To right, through an open doorway, one sees the bright leaves of a grapevine, yellow-green in brilliant sunlight, climbing a gray-white wall. Within, standing to left of the doorway, on a red-tile floor, a Dutch girl dressed for housework leans with her back against a green-topped table, and is seen in profile to the right against a white-curtained window.

Signed at the lower left, M. M., '63.

Purchased from the late Daniel Cottier.

FERDINAND VICTOR EUGÈNE DELACROIX

FRENCH: 1798—1863

No. 79—*STUDY OF FRENCH FARM HOUSE*

Height, 11¼ *inches; length,* 17¾ *inches*

ONE of the low farm cottages of France is pictured, occupying almost all of the canvas under a light but clouded sky, with a narrow foreground of dark green grass. The house has plaster walls, white and gray, with structural beams showing, coarse wooden doors and but a single glass window. Its steeply sloping thatch roof is a rich, warm brown, with vines and other green growths sprouting from it, displaying special luxuriance about the chimney. Against the front wall are farm implements, and a female figure appears seated or kneeling on the ground at some task.

Purchased from Messrs. Cottier & Co.

No. 80

CATTLE AT SUNSET

BY

N. V. DIAZ

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

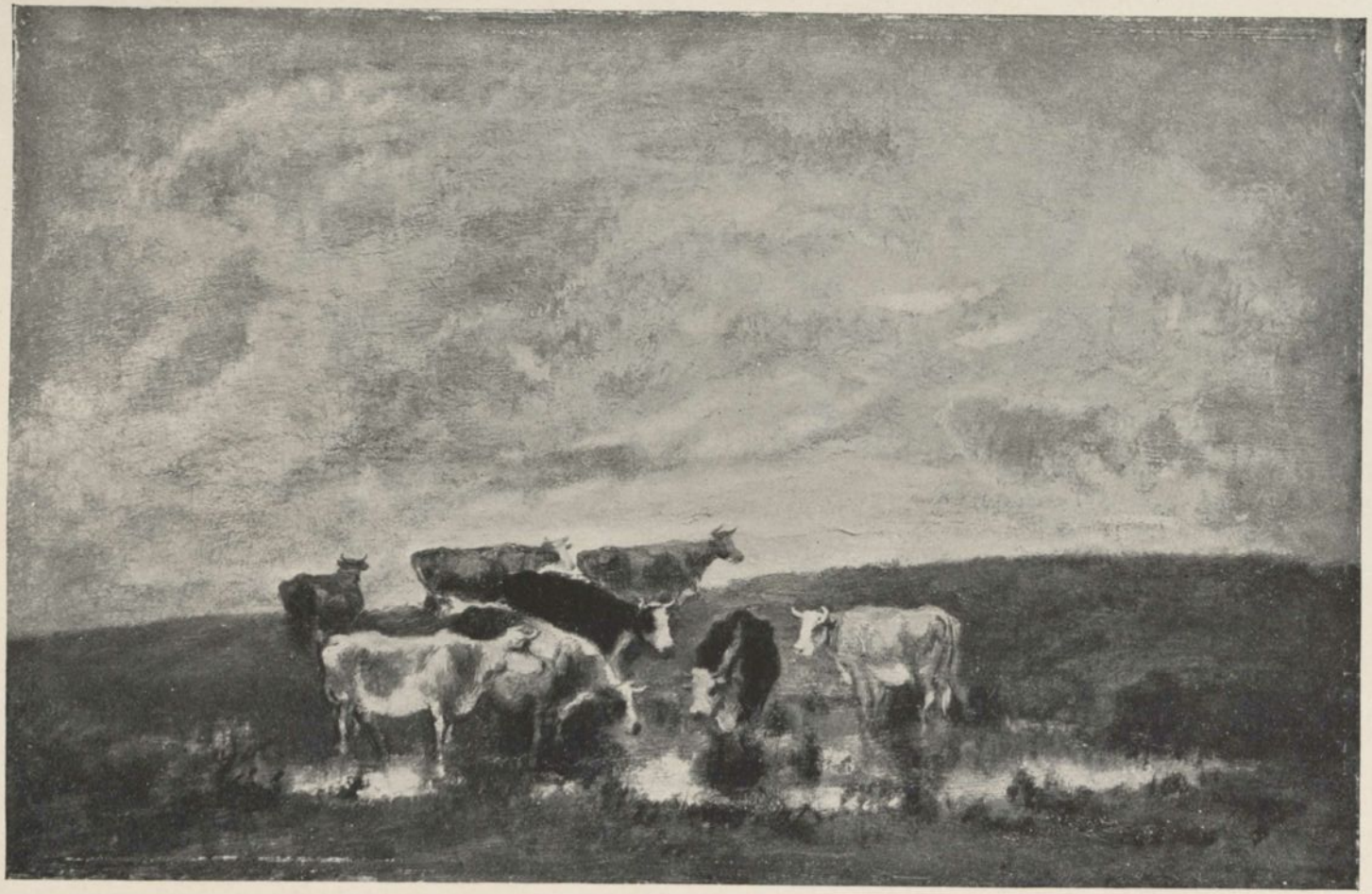
No. 80—*CATTLE AT SUNSET*

Height, 11½ *inches; length*, 18 *inches*

EIGHT cows of various colors are seen in a group at the approach of evening, assembled at a pond in the flat foreground of a hilly pasture. Beyond them the higher land, sloping from the right, forms a clear line, treeless, against the evening sky. The grass of the pasture is dark green, relieved by brown bunches of weed. The gray clouds in the fading green-blue sky are golden-edged in the flare of sunset, and three of the cattle, standing athwart the view, are in bold silhouette against the glow. The other cows, black, white, red, brown and tawny, are standing in or near the water, whose surface is colored by many reflections.

Signed at the lower left, N. DIAZ.

Purchased from the late Daniel Cottier.



MARIS AND MONTICELLI

MATTHEW MARIS
DUTCH: 1835—

ADOLPHE MONTICELLI
FRENCH: 1824—1886

No. 81—*"HE LOVES ME, HE LOVES ME NOT"*

Height, 17½ *inches; width*, 13¼ *inches*

THREE graceful lovesick maidens fair are at the ancient harmless game of destroying daisies to build sentimental dreams. They are gathered in secluded intimacy at the edge of a thick green wood which forms the background, with a patch of a sky of swirling clouds visible in a corner. Garlands deck their unbound hair, which falls about their shoulders—the center girl an ashen blonde, her companions' tresses red. The blonde one, dressed in white and seated, is plucking the petals, one comrade in mahogany-brown and red seated beside her, while the other in a rich blue-green is standing, looking over her shoulder.

Purchased from Messrs. Cottier & Co.

LOUIS METTLING

GERMAN: 1847—1904

No. 82—*FRUIT*

Height, 15 *inches; length*, 18 *inches*

AGAINST a rich, dark mahogany background, absorbent of the light, are disposed fruits of varying color, a dish and a wine-glass. The dish holds huge bunches of luscious grapes of the white variety, some appearing a delicate green, some in the concentrated light showing a golden translucence, and others returning a deeper green through transparent shadows, while at the back lies a bunch of black grapes.

Signed at the lower left, L. METTLING, '76.

Purchased from the late Daniel Cottier.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 83—*DOLCE FAR NIENTE*

Height, 18 *inches; width,* 13¾ *inches*

A COLOR revel, a group of graceful ladies made its excuse or occasion. There are five of them and they are good to look upon; the artist has in this canvas allowed us to see their features, a generosity which he does not always exhibit. He finds them in a glen, or sheltering hollow, in the open country in a kindly land—a quiet retreat open to the skies and sunlight. Here, recumbent on the grass, they are idling at luxurious ease, appareled in soft costumes of rich hues, a vision of chromatic loveliness.

Purchased from the late Daniel Cottier.

FERDINAND VICTOR LÉON ROYBET

FRENCH: 1840—

No. 84—*SPANISH GYPSIES*

Height, 18¼ *inches; width*, 15 *inches*

THE shades of night are falling, and dark clouds in the sky are but faintly lighted by diffused rays from an early, thickly-screened moon. Through the gloaming come a man and woman of sturdy gypsy cast, seen close at hand at three-quarter length, almost abreast, the woman slightly advanced. Some lingering light falls upon her, revealing her competent figure and the rich colors of her picturesque costume.

Signed at the lower left, F. ROYBET.

Purchased from Messrs. Cottier & Co.

No. 85

THE SUN WORSHIPPERS

BY

N. V. DIAZ

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 85—*THE SUN WORSHIPPERS*

Height, 12 *inches; length*, 21½ *inches*

TURBANED worshippers of the solar deity are gathered for the matutinal devotions on the broad brow of a desert cliff. The stony ground is flat, broken with huge slabs of rock, which add their varied notes of gray to the yellow earth, while on the right a slightly higher patch of ground is carpeted with gray-green and yellow herbage. The throng of devotees includes men, women and children, kneeling, seated, standing, many with upraised arms and spread palms, greeting with adoration the bursting wonder of the god of day. Those in the far line on the brink are seen in silhouette, the groups at either end in shadow against still-dark clouds, while the figures at the center are blazoned against the glory of the sunburst that is turning the clouds to white and tinting them with rose. The apparel of the dutiful votaries is of rich stuffs and colors—red, green, blue, deep yellow, white, and warm brown. The figures for the most part are seen perforce in profile or in back view; a few face the direction of the spectator.

Signed at the lower left, N. DIAZ.

Purchased from Messrs. Cottier & Co.

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

No. 86—*EVENING LANDSCAPE*

Height, 11¼ *inches; length,* 23¾ *inches*

A BROAD foreground of water is silvery and colorful with the reflections and shadows of clouds, green banks, trees, and the grasses growing in its shallows. The bank on the right is a mound crowned by a thick wood whose trees mass dark against an after-sunset sky tinged with rose. The light slants upon the left bank, which is thickly studded with short green trees. Towering above them are two detached tall poplars, in black silhouette against the sky, their long shadows streaking the silvery water.

Signed at the lower right, DAUBIGNY.

Purchased from the late Daniel Cottier.

HENDRIK WILLEM MESDAG

DUTCH: 1831—

No. 87—*DRIFTING ASHORE*

Height, 20½ *inches; width*, 15½ *inches*

A HEAVY storm has come up at sea and a broad Dutch sailing vessel with brown and gray sails has been caught upon a lee shore. She is seen head on, already on the sands, with waves breaking over her and the spindrift flying high up the rigging, her canvas not yet dropped. A man from shore is trying to approach her on horseback, forcing his horse into the smother.

Signed at the lower left, H. W. MESDAG, 1876.

Purchased from the late Daniel Cottier.

No. 88

A WEIR ON THE STOUR

BY

JOHN CONSTABLE, R.A.

JOHN CONSTABLE, R.A.

English: 1776—1837

No. 88—*A WEIR ON THE STOUR*

Height, 15 *inches; length*, 22 *inches*

The ancient Stour, which while still a narrow stream passes Canterbury, is here seen somewhat broadened out at a bend in hilly country, the farther shore high land, the nearer almost flat. On the farther bank a house with Gothic dormers, near which stand tall, well-mounded haystacks, is built low on the hill side, and a boat is drawn up close at hand. On the hither shore two figures of farmer folk seated on the brown earth are intent on something at the water's edge. The rippling surface of the stream is a mass of modulated reflections, green, gray, blue, white, and in the foreground is a lock, or weir. Trees near at hand are brown, and distant ones are green, the sky is full of moving clouds, white and gray, fast-drifting, and the atmosphere is clear, moist, fresh and sparkling. The surface qualities in this Constable are characteristically and notably engaging.

Purchased from Messrs. Cottier & Co.

No. 89

OLD AGE HAS ITS SOLACE

BY

FRANÇOIS SAINT BONVIN

FRANÇOIS SAINT BONVIN

FRENCH: 1817—1888

No. 89—*OLD AGE HAS ITS SOLACE*

Height, 20½ *inches; width,* 13½ *inches*

KNITTING in quiet content, an elderly woman who has seen a vigorous life is seated in a rush-bottomed straight-backed arm-chair, facing to the left, three-quarters front. She is in a black gown, with loose sleeves tightening at the wrists, and is relieved against the dark, shadowed background of the room by a shoulder-wrap, cap, and apron which hangs in voluminous folds, all in a mellow-toned creamy white, the cap being bound by a ribbon of dull red and green knotted in a bow above her forehead. Her well-lined but little-wrinkled face is swarthy and her cheeks are still ruddy. The light is concentrated upon her and reveals the corner of a table at one side and a metal carrier on the floor beside her chair. On her lap is the green and white article which she has been knitting.

Signed at the lower left, BONVIN, 1889.

Purchased from the late Daniel Cottier.

No. 90

AN ITALIAN FESTIVAL

BY

ADOLPHE MONTICELLI

ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 90—*AN ITALIAN FESTIVAL*

Height, 13 *inches; length,* 22½ *inches*

OUT in the open with Nature, at the sentimental hour, a pleasure-loving company with the ladies predominating, clad in soft and brilliant flowing robes, are reaching the close of a happy fête. They are painted in the glowing colors of jewels liquefied. The meeting place is along the slope of a broad hill crowned at the left by classic architectural ruins, the assemblage in the foreground lighted, the upper slopes of the hill withdrawing into mystic shadows under a darkening, softly-glowing sky. The atmospheric glow, of dull-golden tone, is intensified in the broad foreground, enhancing while it softens the lustrous surfaces of the luxurious gowns. The festal company are disposed in various groups and attitudes, some reclining in somnolent repose, the balmy fatigue of pleasure. Under the shelter of the ruins a man seated on the ground is playing the mandolin. A gallant and a fair-haired maid in the background are trending toward the dusky shadows of the dark green upper slopes.

Signed at the lower left, MONTICELLI.

Illustrated in "History of Modern Painting," by Richard Muther. Volume IV, page 13.

Purchased from the late Daniel Cottier.

No. 91

"THE WATER SWIFTLY GLIDES"

BY

CHARLES FRANÇOIS DAUBIGNY

CHARLES FRANÇOIS DAUBIGNY

French: 1817—1878

No. 91—*"THE WATER SWIFTLY GLIDES"*

Height, 13 *inches; length,* 24 *inches*

In a blue sky which everywhere is lightly veiled, clouds of varied colors have gathered or are rising, and are spread over the greater part of the expanse. They are gray and mauve and white, and toward the right a light and sunny yellow well above the horizon, which is hidden by a nearby French farm-house group and tall, thick trees that stand around it. A soft light prevails over the earth. The buildings are gray with rich brown-thatch roofs, and they ramble on a bank of easy gradient—brown and green and marked by whitewashed stones—to a gray river of rapid current which bends sharply about the point on which the houses stand. The stream is broken in its hurry into wave-like rapids, the curling tips whitened by light reflected from the sky, and its farther shore is lined with dark woods, a few of the tree tops only catching glints of light.

Signed at the lower right, Daubigny.

Purchased from the late Daniel Cottier.

No. 92

THE WELL

BY

P. E. THÉODORE ROUSSEAU

P. E. THÉODORE ROUSSEAU

French: 1812—1867

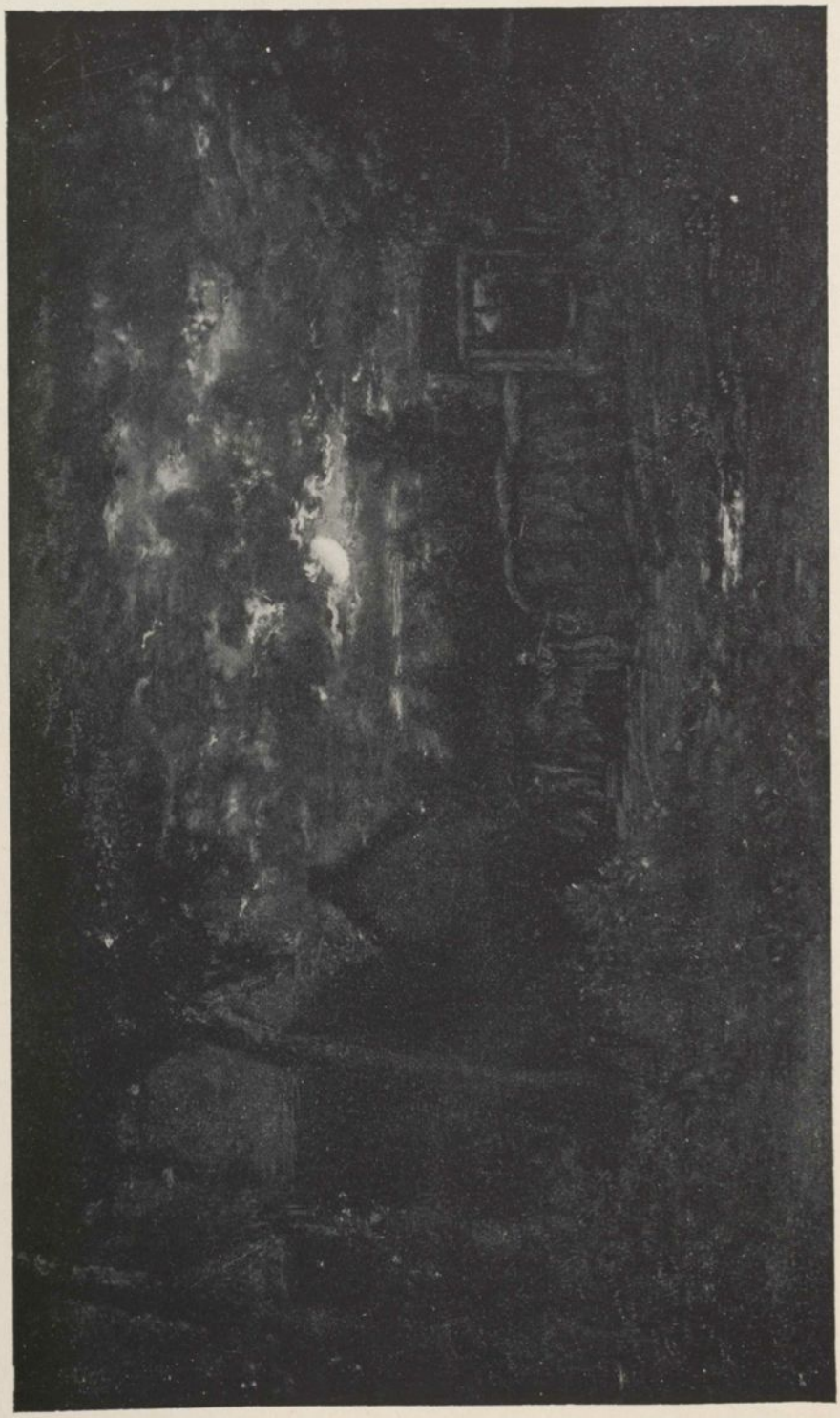
No. 92—*THE WELL*

Height, 15½ *inches; length*, 26 *inches*

"How beautiful this night! the balmiest sigh
Which vernal zephyrs breathe in evening's ear
Were discord to the speaking quietude."

And with what power Rousseau under the spell of the beauty expresses the subtlety and depth of it, the mystic charm, still mysterious in familiarity, the vague and pregnant suggestion in the ambient air, the allure of half-lights and leafy retreats under the soft lunar radiance, diffused over a rural landscape of woods and water, green grass and half-seen plants, and shadowy dwellings. To left the forms of houses under the shelter of trees outline themselves dimly, gables and chimneys seen against clouds which are themselves comparatively dark. The branches of the trees, spreading overhead, mingle with those of other trees on the right, and under the sylvan arch the moon is revealed, emerging from clouds with luminous edges, and on earth burnishing the mirror of a foreground stream. Toward the right in the middle distance is a well, and a country maid is on her way from it in the direction of the houses, carrying water pails on a yoke.

Purchased from the late Daniel Cottier.



THOMAS COUTURE

FRENCH: 1815—1879

No. 93—*TÊTE DE FEMME*

Height, 20 *inches; width,* 18 *inches*

A PORTRAIT of the head and nude shoulders of a woman of handsome figure, observed in a bland and kindly light against a neutral background of rich mahogany-brown with tinges of faint olive. Her figure is in profile to the left, slightly below the eye, a loose white drapery dropped from the nearer shoulder revealing softly-rounded breasts and a delicately modeled back in clear flesh tones and transparent shadows.

Signed at the lower left, T. C.

Purchased from the late Daniel Cottier.

CONSTANT TROYON

FRENCH: 1810—1865

No. 94—*A PERCHERON*

Height, 18 *inches; length,* 22 *inches*

A STURDY gray horse of the Percheron breed is standing across the picture, headed to the left, in the open air and sunshine before the soft commingled greens of a wood's edge, at his feet a light clump of vagrant wildflowers. The sunlight brightens his broad white back and slants across his stocky shoulder, throwing his nearer side into light transparent shadow and emphasizing the contrast with his dappled rump and brown-touched legs. His tail, rather full, reaches scarcely to his knees.

Signed at the lower left, C. TROYON.

Purchased from the late Daniel Cottier.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 95—*THE FARMYARD*

Height, 15½ *inches; length*, 24 *inches*

IN front of a low stable, of whose roof only the lower edge is visible, a large gray rooster and hen are leading a quiet, unruffled life in the warm glow of strong sunlight, and another, darker fowl is in shadow against a side building at the left. In the corner is a rain barrel. The stable is a yellowish white, with hints of rose, and its uneven roof of thatch or ancient tile is brown and black and gray and green and red, weathered and "barnacled," and in the harmony of time softened in tone withal. The rudely built heavy wooden door is open, and in the shadows within a pair of expressive long ears are conspicuous. Coming down some stone steps at the right, outside, is a chubby small boy.

Signed at the lower left, MONTICELLI.

Purchased from Messrs. Cottier & Co.

AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

No. 96—*STUDIO OF THE ARTIST*

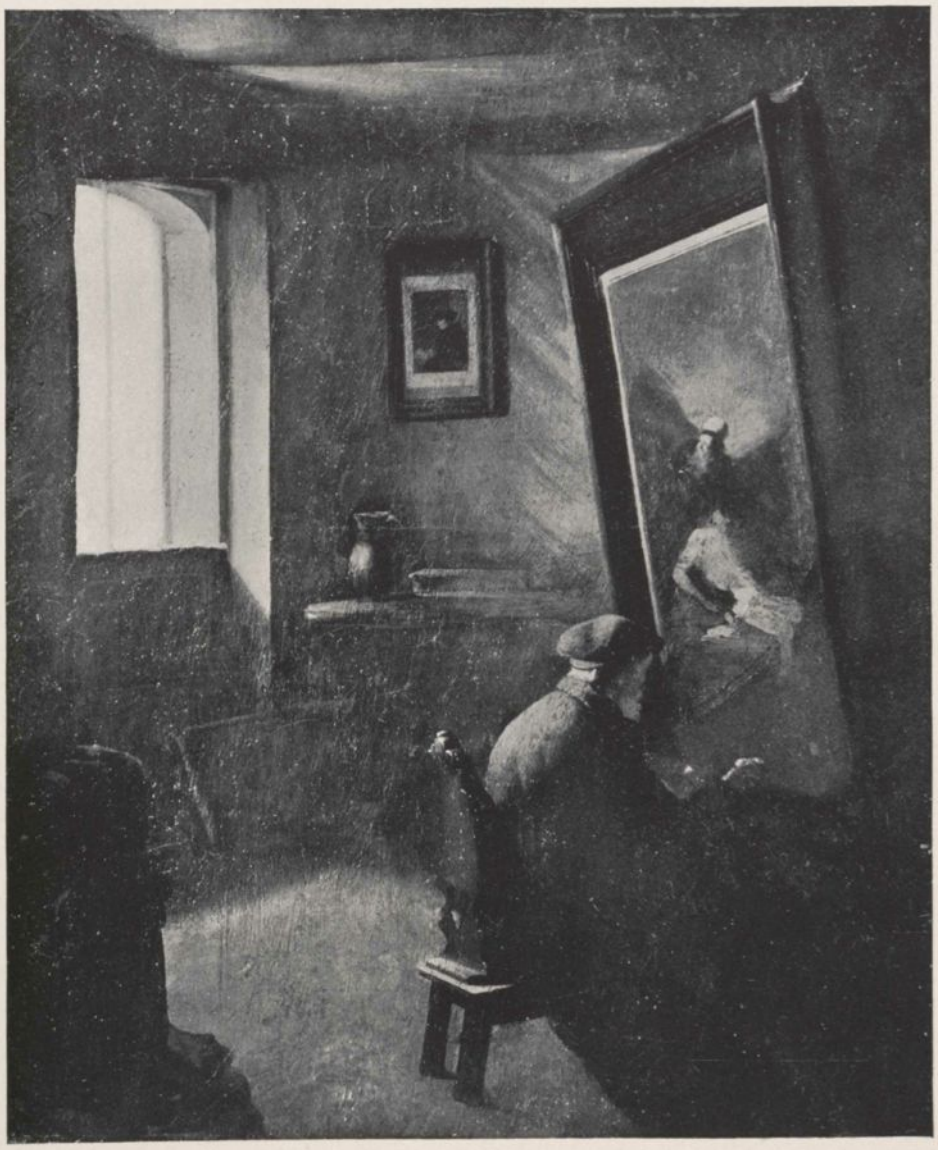
Height, 22 *inches; width*, 18¼ *inches*

A CANVAS of quiet tones and restful qualities, and a certain restrained artistic suggestion even apart from the technical aroma of the precincts. The studio is large and old-fashioned, and the spectator is looking at a corner of it, where light enters from the left through a tall window, over canvases on their stretchers standing on the floor within the deep embrasure. The walls are gray, with a flush of yellow above a yellow-brown or dark sandy-yellow floor; the gray continues in the ceiling, and the recesses are dark, with a mahogany note among the shadows. On the right an aged artist is at work upon a huge ambitious canvas, a figure composition within a deep frame. He is painting seated in a low wooden chair with carved back, and is well muffled in a great-coat or ample dressing gown whose ripe maturity is revealed in soft notes by a slant of the light across his shoulders. His hair and beard are gray and he wears an old-red cap.

Signed at the lower left, RIBOT, '87.

Illustrated in "History of Modern Painting," by Richard Muther. Volume II, page 429.

Purchased from Messrs. Cottier & Co.



No. 97

POOL IN THE WOODS

BY

P. E. THÉODORE ROUSSEAU

P. E. THÉODORE ROUSSEAU

FRENCH: 1812—1867

No. 97—*POOL IN THE WOODS*

Height, 16 *inches; length*, 25½ *inches*

A CANVAS of rich, low-toned greens at first concealing rather than revealing a picturesque landscape nascent in their dark fecund seclusion. As it emerges to the studious sympathetic eye, a placid stream appears, tracing its courses between a portentous wooded bluff on one hand and a low bank and rounded hill on the other. In a shallow pool in the shadows at the base of the cliff a solitary figure is detected, standing in the water, fishing. Over the rounding hilltop, beyond a brown screen of sparse leafage, the turquoise sky is aglow with fading sunset light, turning white cirrus cloud-patches to golden yellow—stray reflections from them gilding the swamp-green pool near the figure of the lone fisher. At the foot of a green slope of the bluff in the left foreground, rusty, gray and moss-grown boulders add their color notes at the border of the stream.

Purchased from Messrs. Cottier & Co.

No. 98

THE WOODMAN'S COT

BY

J. B. C. COROT

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

No. 98—*THE WOODMAN'S COT*

Height, 19 *inches; length*, 26 *inches*

IN the purlieus of a French forest, woodmen's cottages with creamy-gray walls and roofs of pale red tile are snugly nestled in furzy underbrush—in the central middle distance one with steeply sloping roof crowned by a chimney from which light smoke issues; and far to the left, on the outskirts, is a small cottage-group. Down there, across flat land, the vista is clear to a joyous sky of delicate turquoise, abounding in cirro-cumulus clouds borne on gentle breezes, while nearer at hand, across the background, the forest raises its mass of feathery leafage high aloft, softly vibrant in the light airs. Across the foreground lies the seamed and knotted gray trunk of a felled tree, a few withered leaves fluttering from its upstanding branches. A bare-armed woman wearing a pink neckerchief and white cap is working at it, cutting fagots, and behind her a bent woodman with gray blouse and a red casquette is picking his way about the grassy hummocks toward recesses of the wood.

Signed at the lower right, COROT.

Purchased from Messrs. Cottier & Co.

No. 99

DUTCH INTERIOR

BY

ALBERT NEUHUYS

ALBERT NEUHUYS

Dutch: 1844—1914

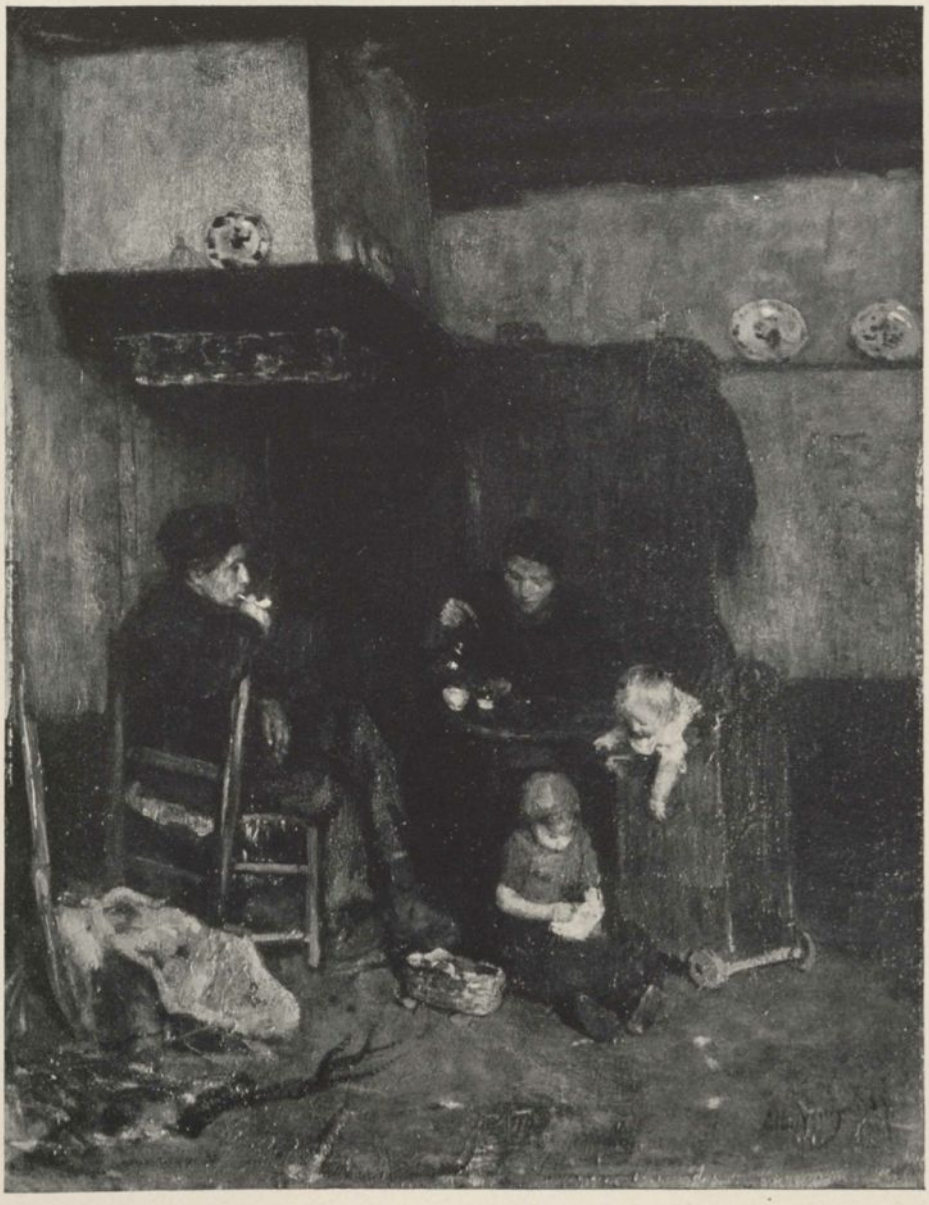
No. 99—*DUTCH INTERIOR*

Height, 27 *inches; width,* 21 *inches*

In the corner of a somewhat dimly lighted cottage room a placid Dutch peasant family is assembled, father, mother and two young children. The mother faces the spectator, seated behind a small round wooden table and pouring tea from a metal teakettle into white and blue china cups. She is in a dark dress, with a bit of red around the throat, and a dark cap, and is seen against a reddish-brown cupboard. At the left, his chair pushed back, her husband is seated with legs crossed, smoking a short clay pipe, his cap on. He is in profile. He wears coarse brown trousers and a dark blue coat. Sitting on the floor is a little girl, in the traditional Dutch cap and short-sleeved frock, playing or perhaps sewing, and an infant in white in a board-built high chair on wheels, which is drawn up to the table, looks down over the side of the chair watching her. The floor is of reddish hue, mingled with gray, and on a rail along the gray walls are some decorated porcelain plates.

Signed at the lower right, Alb. Neuhuys.

Purchased from the late Daniel Cottier.



No. 100

THE QUARRIERS

BY

JEAN FRANÇOIS MILLET

JEAN FRANÇOIS MILLET

French: 1814—1875

No. 100—*THE QUARRIERS*

Height, 29 *inches; width*, 23½ *inches*

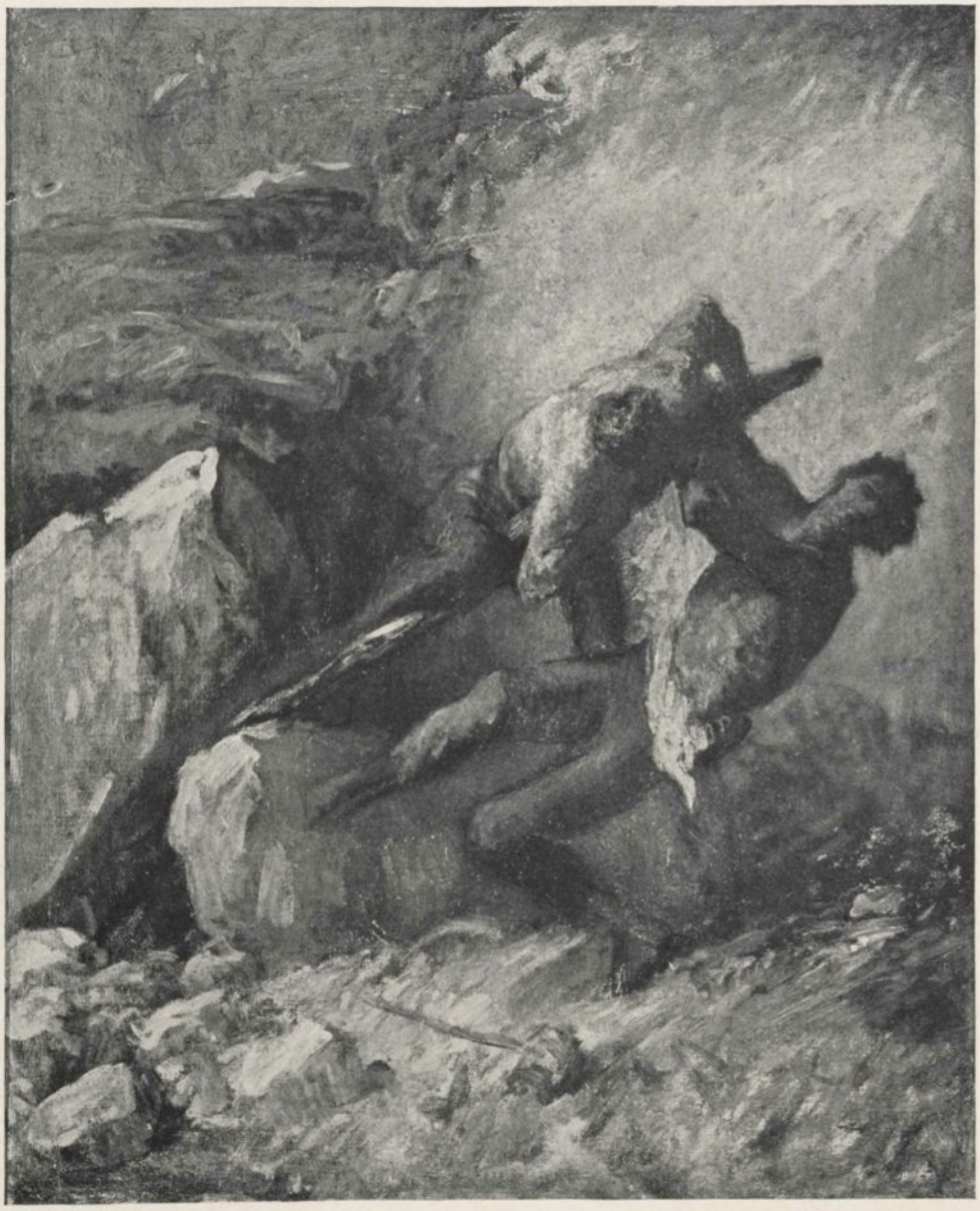
In the stern surroundings of the stone quarry there is going on the work of the day; the artist views it as a demonstration of the might of muscle, the strain of labor, the ceaseless, uncomplaining grind of those who toil with the strength of the flesh, deadened to keener sensibilities. The quarriers are two, men of swarthy skin, stripped to the waist, one with reddish hair who wears brown trousers and the other with dark brown hair, his trousers a strong full blue-green, a patch of white rolling over at the waist. Working as comrades the men form a group in deep rich tones of mahogany and the dark green, relieved against the great gray mass of the stone cliff rising behind them beyond view, and the knot and play of their tense muscles is steadfastly proved in the modeling. The light is subdued. The men are prying up a huge piece of rock by means of a long, heavy wooden post, one bearing down on it with all his weight and strength, one leg thrown over it and the light playing upon his bared back; his fellow partly in shadow below him, foot braced against a boulder, powerful body extended, pulling downward on the bar with desperate might.

Signed at the lower right, J. F. Millet.

On the back is the official seal: Vente J. F. Millet.

From the sale of the artist's effects, Paris, 1875. *Catalogue No.* 3.

Purchased from the late Daniel Cottier.



No. 101

A GIRL OF CAPRI

BY

JOHN SINGER SARGENT,
N.A., R.A.

JOHN SINGER SARGENT, N.A., R.A.

American: 1856—

No. 101—*A GIRL OF CAPRI*

Height, 31 *inches; width*, 25 *inches*

She stands, this girl of Capri, tall and slender, leaning gracefully upon a tree of peculiar shape—a slight trunk, which rises with an inclination to the height of her elbow and then bends in compound curves leftward and upward in such lines as seem formed to frame and support her supple back. She leans against it, back three-quarters to the observer, her right elbow drooping over the first bend, and her left arm extended along the trunk at the height of her shoulder, as the tree continues its wandering way upward. The tree is gray and all but leafless; one sees only the gray rambling trunk, and a stunted shoot issuing from near its base, bearing a bunch of bluish-green leaves. These are relieved against the long mauve skirt of the maid, who wears a blue laced bodice over a white underwaist whose low neck and short sleeves reveal her clear dark skin. Her face is seen in profile to the right, light from above glinting upon her dark hair. The grass about her is a soft, delicate, yellowish-green, and runs up to a gray stone fence. Beyond the fence the background is a screen of foliage—gray-green or deep with shadows—against a white sky, with a glimpse of blue water caught between the lower tree trunks.

Signed at the lower right, John S. Sargent, Capri, 1878.

No. 102

EVENING, LAKE NEMI

BY

J. B. C. COROT

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

No. 102—*EVENING, LAKE NEMI*

Height, 35½ *inches; width*, 23¾ *inches*

SILVERY moonlight bathes the landscape, Luna in the skies a silvery white, spreading her rayless illumination through a humid atmospheric haze. She is seen through thinning foliage across the outer branches of thick trees, which spring from a dark bank in the foreground that slopes down to the lake from the left. In the shadow of the bank a figure is observed, seated contemplatively, elbow on knee, head on hand. To right in middle distance is the silvery-gray lake, reflecting in the lunar light the gray vaporous clouds below the orb; and full in the white light on the bank beside it is a tall building-group, through whose windows come small flares of red.

Signed at the lower right, COROT.

Purchased from the late Daniel Cottier.

No. 103

MORNING: COAST OF NORMANDY

BY

CONSTANT TROYON

CONSTANT TROYON

FRENCH: 1810—1865

No. 103—*MORNING: COAST OF NORMANDY*

Height, 36 *inches; width*, 24 *inches*

IN the softly brilliant light of early morning in the summer time, Norman fishers have come down to the shore to mend and man their heavy boats, hauled up on the yellow sands of a cove, and be ready to put out when the tide comes in. The brown and yellow sands, still sheltering pools of other tides, form the foreground across which one looks to an undulant turquoise sea emerging from a milky Channel haze. The sky is filled with dissolving masses of opalescent cloud, through which the sun struggles, burnishing the miniature wavelets at the shore line with brilliant white. To left a man in a red jacket sits patiently in his single-masted boat on the sands. To right a man in mahogany-colored coat and another in a blue blouse are working over a rowing boat, at the foot of the tall, greenish-hued *falaise,* whose jutting projections are touched with yellow by sunrays bursting through the clouds.

Signed at the lower left, C. TROYON.

Purchased from the late Daniel Cottier.

No. 104

A TILLER OF THE SOIL

BY

JACOB MARIS

JACOB MARIS

Dutch: 1838—1899

No. 104—*A TILLER OF THE SOIL*

Height, 18½ *inches; length*, 44½ *inches*

Broad and low-lying, rolling gently in surface, a stretch of the Netherlands sweeps across the vision, a low ridge close before the eye leaving only indefinite distance shorn of detail to be imagined beyond it, under a sky shrouded with light clouds which reflect a soft, warm glow. The bank of the ridge is green with grass, and brown spears of weeds or bushes shooting above its top silhouette themselves against the clouds. At its base, several feet below, is a brown plowed field, its edge the foreground of the picture. Here the tiller of the soil, working toward the left, has halted his team, near the center of the composition, and struggles to adjust one of the heavy, crude instruments of Holland agriculture, his stocky horses stolid and motionless, his own stodgy figure a picture of quiet, plodding determination. The horses are a black one and a white one. The peasant wears a green-blue blouse, brown trousers and a black hat and heavy *sabots*.

Signed at the lower left, J. Maris.

Purchased from Messrs. Cottier & Co.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 105—*LANDSCAPE AND FIGURES*

Height, 17½ *inches; length,* 31½ *inches*

A SCENE of pomp and splendor in a crystalline atmosphere sparkling with the tones of gems. In a grove of slender trees, beneath whose rich green foliage blue sky and white clouds are seen, a company of the great in courtly luxuriance are assembled on horseback, with guard of honor afoot. In the center two persons, one riding a brown horse and the other a white one, are proceeding away from the spectator. At the left men are drawn up, watching them pass, standing under a *drapeau* of deep ruby color near a barrier. On the right several other mounted persons are grouped under an emerald gonfalon, facing the spectator and the couple—man and woman—who are headed away.

Purchased from the late Daniel Cottier.

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—

No. 106—*A VENETIAN MOON*

Height, 24 inches; length, 37 inches

A TONAL canvas, of melodious notes. The Laguna is under the spell of moonlight. Clouds, of which the heavens are full, are dispersed or dissolving, it seems, letting the moonlight through, enhancing and reflecting it and adding color to its golden radiance, without permitting the orb itself to appear. A dark shadowy mass of domed church and campanile—it seems to be the San Giorgio group—stands out against the luminous glow, its somber depths lightened by stray rays, and before it the dark green waters of the foreground are mottled with golden and brown reflections. On the right coming up is a lateen sail of rich mahogany hue, and astern of her in the distance rise other shadowy sails.

Purchased from Messrs. Cottier & Co.

No. 107

A GALA DAY

BY

ADOLPHE MONTICELLI

AND

MATTHEW MARIS

MONTICELLI AND MARIS

ADOLPHE MONTICELLI
FRENCH: 1824—1886

MATTHEW MARIS
DUTCH: 1835—

No. 107—*A GALA DAY*

Height, 20 *inches; length*, 40 *inches*

THE scene is laid in a spacious wood threaded by alluring paths, softened by running streams, given classic semblance by statuary, but most adorned by the feminine loveliness assembled in rich robes of luscious color. Beneath the umbrageous canopy of soft green the air is pervaded by a mystic, imaginative glow, almost a haze, as of penetrant rays of rosy sunset suffused with gold; and in the foreground the golden accents are the more pronounced on the fair shoulders of ladies and the rich fabrics draping them. Here are a number of the fair, grouped in affectionate, reclining ease about a marble monument, standing and walking. Near at hand on the left are numerous figures in a boat, also in colorful costumes, across the water a gallant conversation is going on, and distant in the woodland *allées* are couples disappearing.

Purchased from the late Daniel Cottier.

No. 108

ROMANY GIRL

BY

GEORGE FULLER, A.N.A.

GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

No. 108—*ROMANY GIRL*

Height, 40 inches; width, 30 inches

THE original "Romany Girl" of this painter. So much has been written of her, so familiar have her features become, so much just praise has voiced the admiration the painting has elicited, that it might be difficult, were it needful, to offer expression anew of thoughts which the eloquent canvas consistently evokes, or to dress a description in a new guise. Enough that she comes, the dignified, standing figure seen at three-quarters length, in the somber, appropriate surroundings of forest, with charm undiminished, bloom unfading, luster of hazel eyes undimmed—prescient, questioning wisdom of the ages and the hour in her face, a symphony of golden-brown and deep melodious green in her presentment.

Signed at the lower left, G. FULLER.

Shown at the Memorial Exhibition of the Artist's Works, April, 1884.

Purchased from Messrs. Cottier & Co.

No. 109

DUTCH CATTLE

BY

WILLEM MARIS

WILLEM MARIS

DUTCH: 1844—1910

No. 109—*DUTCH CATTLE*

Height, 32 inches; length, 38 inches

IN meadows of lush grass—a fresh, tender green of spring-tide succulence—a pool in the foreground has attracted three patiently laborious cows, who manifest a harmless and self-contained bovine resentment at the prying intrusion of the spectator upon a natural incident of the day. A red cow standing in the water faces the observer, with lowered head, having drunk or about to drink, her shadow coloring the water before her, which is already tinged with the green and white reflections of meadow-grass and sky. Approaching her from the left and seen in profile, a white cow with black patches about the head has also entered the water, and looks sidewise at the intruder before proceeding to the thoughtful deliberation of a draft. A tall spear of reed rises to the height of her back, where the light glistens on her coat, and behind her the third cow is seen, a black and white one. Low dunes appear in the distance, and the low-lying country reaches far away.

Purchased from the late Daniel Cottier.

No. 110

MINDING THE COWS

BY

ANTON MAUVE

ANTON MAUVE

DUTCH: 1838—1888

No. 110—*MINDING THE COWS*

Height, 22½ *inches; length*, 40½ *inches*

DENSE foliage deep green in tone and close at hand, its mass and recesses but little penetrated by the light, forms the background at the left and extends nearly across the picture, thinning out at the right where underneath the lessening leafage the eye may look to far meadows or dunes of Holland, green and white under a blue sky massed with white summer clouds. The wood and meadows are marked off by a country fence of board-pickets, gray, green or brown as weather has left them, traversing the picture in the middleground with an edging of fresh green grass at its base. In front of it, in an earth road which is the foreground, two cows are moving slowly toward the left, in the care of a plump Dutch milkmaid. A black and white cow on the inner side lowers her head toward the grass, and the nearer one, white with red shoulders and neck, looks with a feeling of personal concern in the same direction. Their stolid attendant wears a dark waist, white underwaist and Dutch cap, a blue skirt and black stockings, and heavy gray *sabots*, and carries a switch. The picture might be called, "Holland."

Signed at the lower right, A. MAUVE.

Illustrated in "Dutch Painters of the XIX Century," by Max Roose, Curator of the Plantin-Moretus Museum, Antwerp; page 8.

Exhibited in the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886.

Purchased from Messrs. Cottier & Co.

A. Mauve.

No. 111

RETURNING HOME

BY

MATTHEW MARIS

AND

GERALD ALEXANDER MOLLINGER

MARIS AND MOLLINGER

MATTHEW MARIS
DUTCH: 1835—

GERALD ALEXANDER MOLLINGER
DUTCH: 1833—1867

No. 111—*RETURNING HOME*

Height, 28 inches; length, 44 inches

BROADLY the sea spreads along the coast of the Low Countries, and with a huge arm indents their shores; broad is the expanse of sky above them, and broad the foreground, where walk two buxom maidens homeward bound. They are traveling a sandy stretch of lowland, its hummocks patched with green, and carry a laden basket between them. Both wear voluminous brown skirts and light short-sleeved waists—the shoulders of one wrapped in red and of the other in green—and both wear the quaint Dutch cap. The face of one is in profile, the other's plump features come three-quarters front. Behind them the deep arm of the sea crosses the view—a sail seen at the right and low-flying gulls at the left—in front of a distant shore populous with the buildings of an important port, the whole in a quiet, subdued light, while far at the left, off the farther shore, bright sunshine whitens the sea and glints on distant sail. The sky is robin's-egg hue, with dissolving clouds of white and soft gray.

Purchased from the late Daniel Cottier.

HENRY MUHRMAN

AMERICAN: 1854—

No. 112—*THE TWO TREES: HAMPSTEAD HEATH*

Height, 27 inches; length, 35½ inches

THE picture is given substantially wholly to the study of two trees, which stand in the foreground and are viewed against a tall, rising bank of the heath, the foliage relatively dark against the lighter green grass of the hillside. The details of London's most popular resort for 'Arry and 'Arriet are not exploited, the simple green flank of the background being crowned only with a dark line of suggested woods, at a break in which a gray and red building-group appears, high against the sky.

Signed at the lower right, H. MUHRMAN, 1890.

Purchased from Messrs. Cottier & Co.

CONSTANT TROYON

FRENCH: 1810—1865

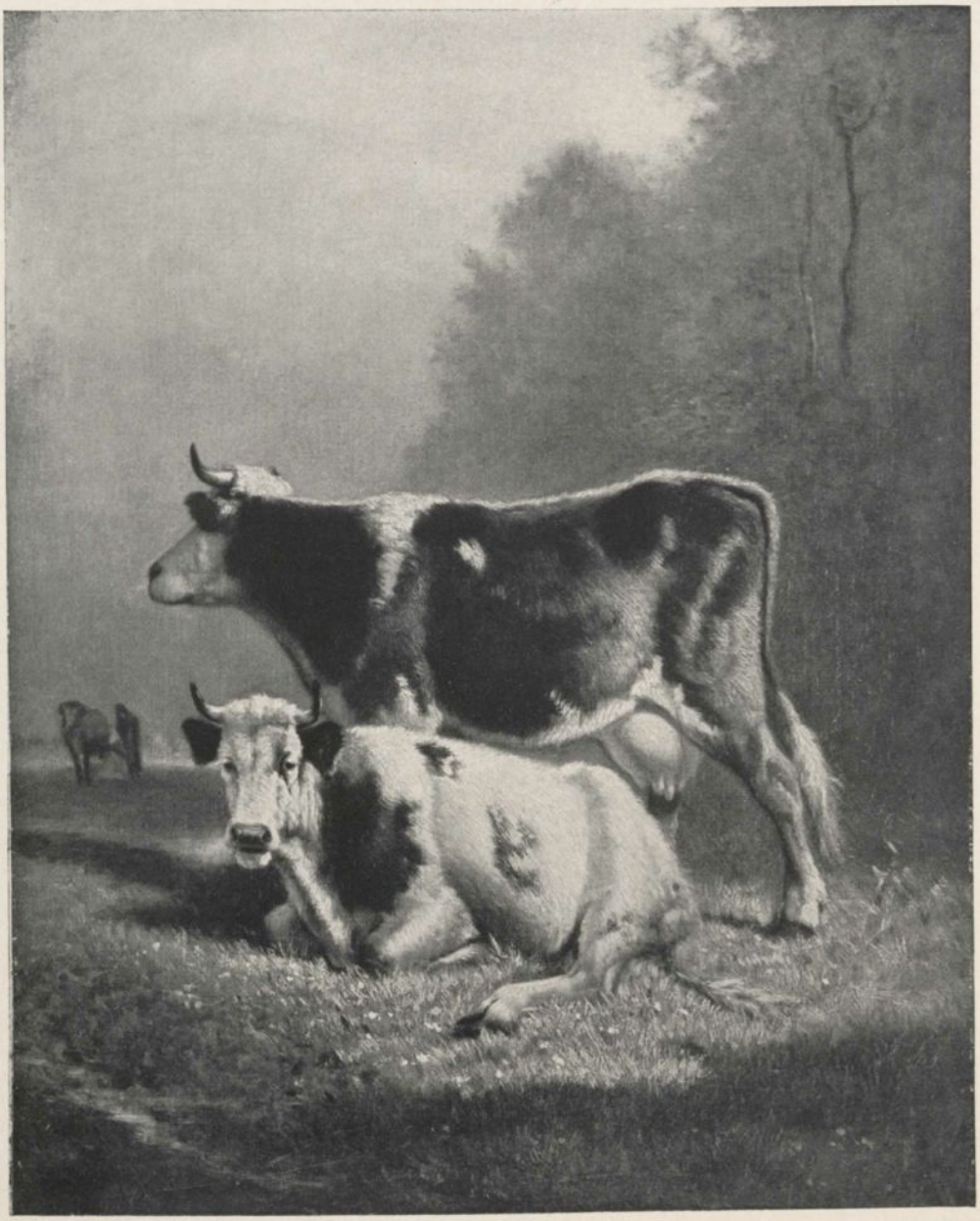
No. 113—*COWS IN PASTURE*

Height, 36½ *inches; width*, 29 *inches*

EVENTIDE approaches, and level meadows of the Netherlands are already in the dusk of shadows thrown across the grass by the tall trees of a green and brown wood, which enters the picture in the right foreground, receding in the distance toward the left. In front of the woods a slant of late sunlight strikes across the field, brightening the succulent green flower-dotted grass and throwing into strong relief two sleek, well-nourished cows with long coats. One stands athwart, headed left, a red cow spotted white, with opulent distended udder brought to view. The other cow is lying down—a white one, spotted black and brown, with head turned to inspect the observer. In the shadows of the middle distance at the left a woman is milking another of the herd, a man bending over her looking on.

Signed at the lower left, C. TROYON.

Purchased from the late Daniel Cottier.



No. 114

LED THROUGH MEADOWS

BY

GEORGE FULLER, A.N.A.

GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

No. 114—*LED THROUGH MEADOWS*

Height, 54 inches; width, 36 inches

OPEN fields, fenceless and treeless, moderately rolling in broad sweeps—a moorland prospect of wide reaches—are spread before the eye, meeting at a high horizon a sky in which a veil of nebulous white cloud obscures the pale blue. Herbage is sparse, with occasional scraggly bushes or tall weeds rising above the level of the green, yellow and brown earth. Close in the foreground is a tall maiden with a red calf in leading, the bovine at the moment nibbling at a sprig of green on a bush. The girl is bare-footed and hatless, her brown tresses being lightly blown in a gentle breeze. Her waist, low at the neck and with shoulder sleeves which leave her long arms bare, is in mingled colors, with pearly-gray and golden-brown appearing, and is bound with a purplish-pink girdle. Her ankle-length skirt is brown and gray, with light pink touches. She carries a light switch broken from a bush.

Signed at the lower left, G. FULLER.

Purchased from Messrs. Cottier & Co.

No. 115

AN APRIL MORNING IN HOLLAND

BY

THÉOPHILE DE BOCK

THÉOPHILE DE BOCK

DUTCH: 1850—1904

No. 115—*AN APRIL MORNING IN HOLLAND*

Height, 46 *inches; width,* 28 *inches*

UNDER a gray sky, the curtain of clouds lightening as the sun which it locks from sight gets higher in the heavens behind it, a stretch of flat farm country is shown, with trees and cottages and in the far distance a windmill. The clouds are those of an intermittently showery gray day in spring, and have already spent some of their moisture in the night or early morning. Grass and roadway are wet and the atmosphere is moist. A brown earth road, marked off by white-topped posts, which fills the foreground, narrows in perspective and in the middle distance turns to the right and passes from view around a yellow-brown house within a high dark brown fence. Straight ahead beyond the bend are green fields, and to left of them on the bend is a Dutch farmhouse, soft gray in color, with long, steeply-sloping roof. The roof of an extension is red-brown. The road is bordered with fresh green grass, and along it comes a peasant woman in a white cap.

Signed at the lower right, THÉOPHILE DE BOCK, '76.

Purchased from the late Daniel Cottier.

No. 116

FISHING VILLAGE

BY

FRANK MURA

FRANK MURA

American: 1860—

No. 116—*FISHING VILLAGE*

Height, 42 *inches; length*, 66 *inches*

Picturesque to a high degree in its promiscuous mass, rambling and broken lines, and colors which Nature and weather have developed into a low harmony, a European fishing village built close to the water's edge comes down at the left to the border of a cove. At the right, across the water, is a low brown shore, with suggestions of shanties and piers or scows. The village houses and small out-buildings bank up against each other on a low slope, their colors gray and yellow, red-brown, slate, white and green, with sundry variations; and a vagrant patch of green grass on the bank relieves the drab of a low-tide shore. Here are various boats, resting on the bottom, small boats and larger ones, and a man is leading a horse across the shallows in the foreground. In the middle distance a bulky sailing boat, brown and weathered, is tied up at the shore line, her gray, yellowish and reddish-brown sails, spread to dry, rising against a sky filled with white clouds.

Signed at the lower left, Mura.

Purchased by the late owner from the artist.

No. 117

THE ORPHAN GIRLS: AMSTERDAM

BY

THÉRÈSE SCHWARTZE

THÉRÈSE SCHWARTZE

DUTCH: 1852—

No. 117—*THE ORPHAN GIRLS: AMSTERDAM*

Height, 68 *inches; length*, 79½ *inches*

> "The Lord preserveth the strangers; he relieveth the fatherless and the widow; but the way of the wicked he turneth upside down."

A GROUP of pretty little girls and dignified young women, dressed nearly alike, as in an institution, and in a quaint and interesting costume, are foregathered for the singing of a psalm—Psalm 146:9, an appropriate verse, is indicated on the wall over their heads. At the left one of the young women is standing, seen at nearly full length, with back to the observer and face a little less than in profile to the right, turning the music for a companion, who is playing the organ. The organist, occupying the center of the composition, is in profile to the left, a girl of sensitive features, one hand on the keyboard and one adjusting a stop. Just back of her at the right the sweet-faced young soloist, facing squarely to the front, with head and eyes raised, is singing, book in hand, and four of the other younger girls are at her elbow, following the lines in her book or theirs, and all but joining in the singing, their fresh young faces viewed at different angles. The frocks of all are rich black and deep vermilion, and all wear fichus and most fetching caps—a characteristic headdress—in white of a notable quality.

Signed at the upper left, THÉRÈSE SCHWARTZE.

From the World's Columbian Exposition, Chicago, 1893, *where a medal was awarded it.*

Illustrated in "The Century Magazine," July, 1898.

PSALM. 146. 9.

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
ADAN, Louis Émile	
Catherine de Médecis in Counsel	39
BLAKELOCK, Ralph Albert, *N.A.*	
An Indian Madonna	5
BOCK, Théophile de	
An April Morning in Holland	115
BONNEMAISON, G.	
The Pool	13
The Haystacks	59
BOSBOOM, Johannes	
Interior of Church at Alkmaar	15
BOSER, Friedrich	
Devoutness	10
BOTH, Jan	
Landscape with Figures	52
BRISTOL, John Bunyan, *N.A.*	
Lake Champlain	33
BUNCE, William Gedney, *N.A.*	
Apples	8
A Venetian Moon	106

	CATALOGUE NUMBER
CLAYS, Paul Jean	
Morning on the Scheldt	32
COLMAN, Samuel, *N.A.*	
A Sunny Afternoon, Port of Algiers	26
Quimper	43
CONSTABLE, John, *R.A.*	
A Weir on the Stour	88
COROT, Jean Baptiste Camille	
Landscape	68
The Woodman's Cot	98
Evening, Lake Nemi	102
COUTURE, Thomas	
Faust and Mephistopheles	17
Tête de Femme	93
CUYP, Aelbert	
Winter: Holland	53
DAUBIGNY, Charles François	
Departing Day	77
Evening Landscape	86
"The Water Swiftly Glides"	91
DAVIES, Arthur B.	
Sisters	21
DECAMPS, Alexandre Gabriel	
Interior of a Turkish Café	74
DELACROIX, Ferdinand Victor Eugène	
Study of French Farm House	79

	CATALOGUE NUMBER
DIAZ DE LA PEÑA, Narcisse Virgile	
The Bouquet	64
The Lovers	67
Forest of Fontainebleau	71
Flowers	76
Cattle at Sunset	80
The Sun Worshippers	85
DOMENICHINO, Domenico Zampieri	
The Apotheosis of the Virgin	46
DUPRÉ, Jules	
Marine	72
FULLER, George, *A.N.A.*	
Leading the Calf	40
Romany Girl	108
Led through Meadows	114
GABAULT, A.	
The Bugler	1
GIFFORD, Robert Swain, *N.A.*	
Landscape near Nonquitt	23
GOYEN, Jan van	
Boatmen in Holland	49
A River in Holland	57
Beach at Scheveningen	58
HERVIER, A. L.	
French Farmyard	19
HILL, C. F.	
Landscape	29

CATALOGUE NUMBER

ISABEY, Eugène Louis Gabriel
A Meeting in the Woods 60

JACQUE, Charles Émile
Shepherdess, Sheep and Landscape (*In collaboration with* Georges Michel) 38

LATOUCHE, Gaston
On the Beach 2

LOW, Will H., *N.A.*
On the Seine 25

MARILHAT, Prosper
Old Tower at Cairo 31

MARIS, Jacob
The Siesta 16
On the Canal: Holland 70
A Tiller of the Soil 104

MARIS, Matthew
After the Christening 4
A Corner of The Hague 62
Naar de Natuur 78
"He loves me, he loves me not" (*In collaboration with* Adolphe Monticelli) 81
A Gala Day (*In collaboration with* Adolphe Monticelli) 107
Returning Home (*In collaboration with* Gerald Alexander Mollinger) 111

MARIS, Willem
Dutch Cattle 109

MAUVE, Anton
Minding the Cows 110

CATALOGUE NUMBER

McENTEE, Jervis, *N.A.*
"Where late the wild flower bloomed, the brown leaf lies" 37

MESDAG, Hendrik Willem
Drifting Ashore 87

METTLING, Louis
Relics of the Past 14
Fruit 82

MICHEL, Georges
Landscape with Figures 3
Shepherdess, Sheep and Landscape (*In collaboration with* Charles Emile Jacque) 38
The Heights of Montmartre 42

MILLET, Jean François
The Quarriers 100

MOLLINGER, Gerald Alexander
Returning Home (*In collaboration with* Matthew Maris) 111

MONTICELLI, Adolphe
Returning from the Fields 20
"He loves me, he loves me not" (*In collaboration with* Matthew Maris) 81
Dolce far Niente 83
An Italian Festival 90
The Farmyard 95
Landscape and Figures 105
A Gala Day (*In collaboration with* Matthew Maris) 107

	CATALOGUE NUMBER
MUHRMAN, Henry	
Still Life: Fruit	24
The Hay Field	27
Filling up Pond, Hampstead	34
The Two Trees: Hampstead Heath	112
MURA, Frank	
On the Dutch Coast	44
Fishing Village	116
MURPHY, J. Francis, *N.A.*	
Autumn	75
NEER, Aart van der	
Evening: Holland	47
Drawing the Net by Moonlight	54
NEUHUYS, Albert	
Dutch Interior	99
OSTADE, Adriaan van	
Dutch Interior	45
PORTIELJE, Edward	
The Butterfly	30
RIBOT, Augustin Théodule	
The Cook	6
Girl and Dog	61
Studio of the Artist	96
RICHARDS, William Trost, *N.A.*	
The Wissahickon	28
ROUSSEAU, Pierre Étienne Théodore	
Study of Sunlit Woods	63
The Well	92
Pool in the Woods	97

	CATALOGUE NUMBER
ROYBET, Ferdinand Victor Léon	
Abduction of Rebecca	18
Spanish Gypsies	84
RUISDAEL, Salomon	
Holland Landscape	51
RYDER, Albert Pinkham, *N.A.*	
The Barnyard	9
"The Toilers of the Sea"	73
SAINT BONVIN, François	
Old Age Has its Solace	89
SALVI (SASSOFERRATO), Giovanni Battista	
Madonna and Child	48
SARGENT, John Singer, *N.A., R.A.*	
A Girl of Capri	101
SCHWARTZE, Thérèse	
The Orphan Girls: Amsterdam	117
SMILLIE, James David, *N.A.*	
Evening, High Sierras, California	36
STEVENS, Alfred	
Girl in White	12
STREEK, Jurriaan van	
Still Life	55
TILBORGH, Egidius van	
The Winning Card	50

	CATALOGUE NUMBER
TROYON, Constant	
A Percheron	94
Morning: Coast of Normandy	103
Cows in Pasture	113
TWACHTMAN, John Henry	
Winter Landscape	22
VELDEN, P. van der	
Evening	56
VOLLON, Antoine	
Rembrandt	7
At the Waterside	65
Portrait of Corot's Sister	69
WEIR, Julian Alden, *N.A.*	
The Muse of Music	41
WHITTREDGE, Worthington, *N.A.*	
Autumn on the Delaware	35
WYANT, Alexander H., *N.A.*	
Landscape	11
Landscape at Eventide	66

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